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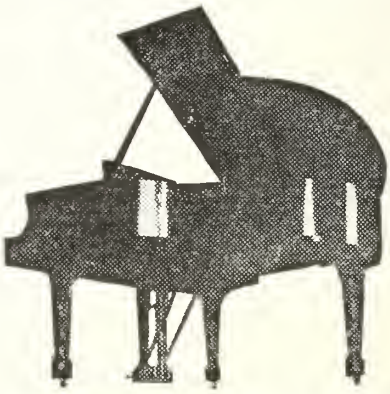

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Programme 1 — WEDNESDAY, MAY 4, 1938 — *Number 1*

OPENING NIGHT

PROGRAMME

GEORGIAN MARCH from the "Caucasian Sketches" . . . . . Ippolitov-Ivanov
OVERTURE to "The Merry Wives of Windsor" . . . . . Nicolai
SPRING (String Orchestra) . . . . . Grieg
BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

JOYEUSE MARCHE . . . . . Chabrier
DANCES OF GALANTA . . . . . Kodaly
DELIRIEN, Waltzes . . . . . Josef Strauss
OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

FANTASY, "Snow White and the Seven Dwarfs" . . . . . Churchill-Bodge
"SWING STUFF" . . . . . McBride

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Programme 2 THURSDAY, MAY 5, 1938 *Number 1*

PROGRAMME

ENTRANCE OF THE GUESTS INTO THE WARTBURG, "Tannhäuser" . Wagner
OVERTURE to "Sakuntala" . . . . . Goldmark
TURKISH MARCH . . . . . Mozart
*ESPAÑA, Rhapsody . . . . . Chabrier

SUITE from the Ballet "Nutcracker" . . . . . Tchaikovsky
Miniature Overture — Arabian Dance — Chinese Dance — Russian Dance (Trepak)
WALTHER'S PRIZE SONG from "Die Meistersinger von Nürnberg" . . Wagner
*DIVERTISSEMENT . . . . . Ibert
Introduction — Cortège — Nocturne — Valse — Parade — Finale

ROSES FROM THE SOUTH, "Waltzes" . . . . . Strauss
*MALAGUEÑA . . . . . Lecuona
*STRIKE UP THE BAND . . . . . Gershwin

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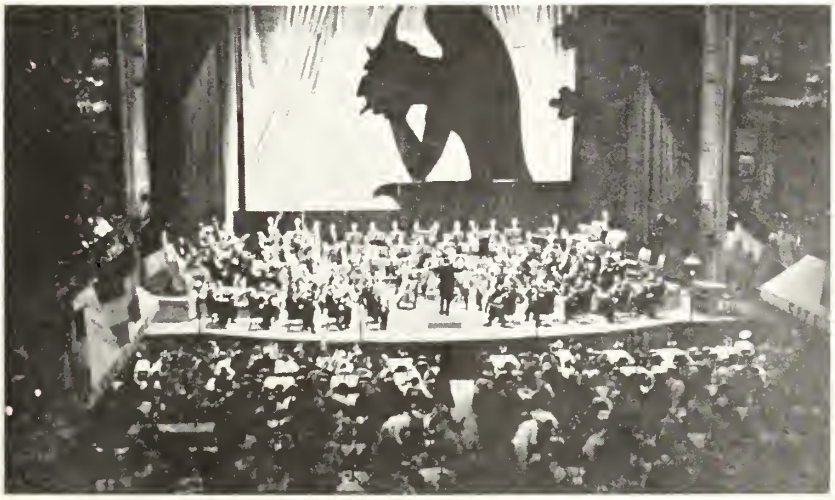

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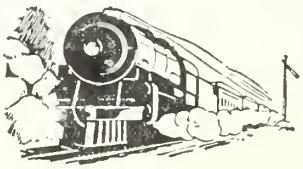

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20. Bollinger Brut 1929	5.75	3.25
30. Moet Chandon Brut Cuvee AA	4.50	
40. Ackerman Dry Royal	3.25	1.75
50. Vouvray Monopole 1928	3.25	1.75

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1. Bordeaux Superieur Rouge (De Luze)	1.50	1.00
3. Bordeaux Rouge (Eschenauer)	1.50	1.00
5. Chateau Pontet Canet 1929	2.00	1.25

RHINE WINES

7. Liebfraumilch 1934 (Langenbach)	2.25	1.25
9. Rudisheimer 1934 (Langenbach)	2.25	1.25
11. Niersteiner 1935 (Langenbach)	1.75	1.00
13. Niersteiner (Guntrum)	2.00	1.25
15. Schloss Vollrads Cabinet 1935	2.50	

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17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929 (Eschenauer)	1.75	1.00
21. Haut Sauternes 1929 (Eschenauer)	1.75	1.00
23. Chateau Olivier Graves 1934 (Eschenauer)	1.50	1.00
25. Graves Superieur 1929 De Luze	1.50	1.00
26. Barsac 1929 De Luze	2.25	1.25

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27. Pastene Sparkling Moscato (White Seine Sweet)	1.90	1.00
29. Pastene Sparkling Gingnano (Red Dry)	1.90	1.00
31. Brolio Chianti Red	1.25	.75
Brolio Chianti Red 8 oz. ¼ bottles	.50	
33. Bigi Orvieto Sweet & Dry straw flasks	1.50	.90
35. M. & R. Chianti 1929	1.25	.75

	Bot.	½ Bot.
60. Chanson Sparkling Burgundy 1926	3.50	2.00
70. G. H. Mumm's Extra Dry	5.75	3.25
80. Great Western Extra Dry	2.75	1.50
90. CHAMPAGNE COCKTAIL for two	1.50	

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37. Clos des Templiers 1934	1.75	1.00
39. Riesling 1930 (Willm)	1.75	1.00

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41. Berncasteler 1935 (Langenbach)	2.25	1.25
43. Zeltinger Himmelreich 1935 (N. Fromm & Co.)	2.25	1.25
45. Somerauer Schlossberg 1928	2.25	

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47. Generoso (Medium & Sweet) (Duff Gordon)	2.00	.25
49. Oloroso (Rich & Sweet) (Duff Gordon)	3.25	.35
51. Amoroso (Pale & Dry) (Duff Gordon)	2.75	.30
53. Maduro (Williams & Humbert)	2.25	.25
55. Dry Sack (Williams & Humbert)	3.50	.40

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57. Game Bird Dry Tawny (Robertson's)	2.25	.25
59. Ruddy (Cockburn & Smithes)	1.75	.25
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	Bot.	½ Bot.
63. Chablis (Louis Latour)	1.50	.85
65. Grand Pouilly (Louis Latour)	1.75	1.00
67. Meursault 1926 (Chanson Père et Fils)	2.25	1.25

BURGUNDY RED

69. Macon 1926 (Chanson Pere et Fils)	1.75	1.00
71. Pommard 1933 (Chanson Pere et Fils)	1.75	1.00
73. Fleurie 1929 (Louis Latour)	1.75	1.00

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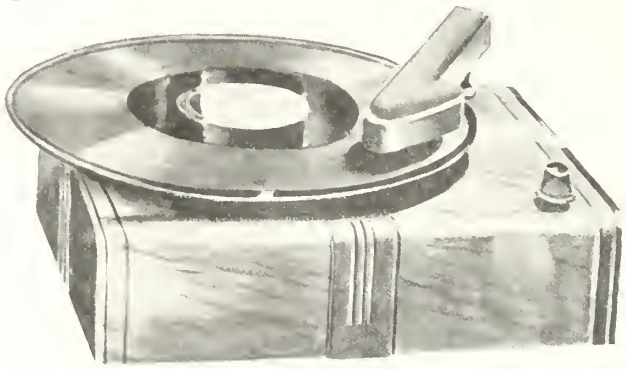

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MUSIC CENTER — SECOND FLOOR — ANNEX

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FRIDAY, MAY 6, 1938 *Programme 3*

PROGRAMME

PRELUDE to "Carmen" . . . . . Bizet
OVERTURE to "The Barber of Seville" . . . . . Rossini
*MARCH OF THE LITTLE LEAD SOLDIERS . . . . . Pierné
FINLANDIA, Symphonic Poem . . . . . Sibelius

FINALE, "Scheherazade" . . . . . Rimsky-Korsakov
Festival at Bagdad. The Sea. The Ship goes to pieces against a rock surmounted by a Bronze Warrior. Conclusion.
VALSE TRISTE . . . . . Sibelius
*BALLET OF THE HOURS, from "La Gioconda" . . . . . Ponchielli

VOICES OF SPRING, Waltzes . . . . . Strauss
PRELUDE in C-sharp minor . . . . . Rachmaninoff
SEVENTH SLAVONIC DANCE . . . . . Dvořák

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August 1938

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Series B 11th, Thursday Evening
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14th, Sunday Afternoon

THE PROGRAMMES

For the inauguration of the new auditorium on August 4, Serge Koussevitzky announces Beethoven's Ninth Symphony with Choral Finale, in which the Cecilia Society chorus of Boston and four vocal soloists will appear with the Orchestra.

At the Thursday evening concert of the second week, scenes from the music dramas of Wagner will be presented in concert form, with soloists, including the closing scene of "Die Walküre" and the complete third act of "Siegfried."

Beethoven's "Pastoral" Symphony, performed last year and at once closely associated with the beautiful natural setting of the Festival, will again be played. Other symphonies include the Second and Fourth of Brahms, Tchaikovsky's Sixth Symphony (Pathétique), a Symphony of Haydn, the First of Schumann, and the First of Sibelius. There will also be orchestral numbers other than symphonies by Debussy, Brahms, Ravel, Rimsky-Korsakov, Sibelius, Copland, Hadley, and Prokofieff.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the box office, Symphony Hall.

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SATURDAY, MAY 7, 1938

Programme 4

PROGRAMME

*MILITARY POLONAISE . . . . . Chopin-Glazounov
LARGO, from the "New World" Symphony . . . . . Dvořák
*ENTRANCE OF THE LITTLE FAUNS . . . . . Pierné
WALTZ OF THE FLOWERS, from the "Nutcracker" Suite . . . . Tchaikovsky

---

THE PRINCE AND THE PRINCESS, from "Scheherazade" . . Rimsky-Korsakov
AVE MARIA . . . . . Bach-Gounod
(Violin solo: JULIUS THEODOROWICZ)
BOLERO . . . . . Ravel

COLLEGE MEDLEY by the Regis College Glee Club
FANTASY, "Snow White and the Seven Dwarfs" . . . . . Churchill-Bodge
*MARCH, "Pomp and Circumstance" . . . . . Elgar

*Pops Recording

SUNDAY, MAY 8, 1938

Programme 5

PROGRAMME

INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner
PINOCCHIO, A Merry Overture . . . . . Toch
(First performance in Boston)
THE GIRL WITH THE FLAXEN HAIR . . . . . Debussy
THIRD MOVEMENT (Allegro molto Vivace), "Pathetic" Symphony . . Tchaikovsky

---

*OVERTURE to "Oberon" . . . . . Weber
CONCERTO FOR PIANOFORTE No. 2 in C minor, Op. 18 . . . . Rachmaninoff
I. Allegro moderato
II. Adagio sostenuto
III. Allegro scherzando
Soloist: JESÚS MARÍA SANROMÁ

TALES FROM THE VIENNA WOODS, Waltzes . . . . . Strauss
MOTO PERPETUO . . . . . Strauss
MARCH from "The Gypsy Baron" . . . . . Strauss

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DANCES OF GALANTA. Such tunes and rhythms as these, struck up by a famous Gypsy band, in the Hungarian village of Galanta, brought the first experience of orchestral tones to the ears of Zoltan Kodaly, eminent living Hungarian composer and critic. During seven years of his boyhood, he heard the playing of those Gypsies there, in the community between Vienna and Budapest. He discovered traces of their forebears as far back as about the year 1800, he has stated, in "some books of Hungarian Dances published in Vienna, one of which contained music 'after several Gypsies from Galantha.' They have preserved the old Hungarian tradition. In order to continue it, the composer has taken his principal subjects from these ancient editions."

This dance suite was composed in 1934 expressly for the eightieth anniversary of the Philharmonic Society of Budapest.

"DELIRIEN," WALTZES. The composer, Josef Strauss, like Eduard, who also wrote some good waltzes, was a brother of the great Johann Strauss, Jr.

FANTASY, "SNOW WHITE AND THE SEVEN DWARFS." Peter Bodge, gifted arranger, prepared this score especially for the large-scale instrumentation of the Pops orchestra.

SWING STUFF. One of the new hits of last summer's Pops was the "Fugato on a Well-known Theme," in which Robert McBride was at the same time funny and technically admirable in his embroidery of the ditty "There she goes, There she goes, All dressed up in her Sunday clothes." This success in amusing Pops-goers led the composer this winter to score for Mr. Fiedler's orchestra a piece written originally for piano and clarinet under the title "Design for a Killer-Diller" (the latter, if explanation is needed, being swing-music slang for a clarinetist). Thus amplified, it was re-named "Swing Stuff."

Robert McBride, native of Tucson, Arizona, now is professor of music in Bennington College, Vt., and winner of a Guggenheim Fellowship last year. He is an able performer on the clarinet.

Manuel Valerio, born in New Bedford, stepped from the orchestra of the New England Conservatory of Music to the Boston Symphony Orchestra.

MARCH OF THE LITTLE LEAD SOLDIERS.

ENTRANCE OF THE LITTLE FAUNS.

Although the name of Gabriel Pierné is familiar to many chiefly in association with the delectable and unpretentious music named above, notices of his death last summer recalled him as a distinguished composer whose output included numerous serious works embracing nearly all forms.

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Brahms . . . Hungarian Dance No. 5
Brahms . . . Hungarian Dance No. 6
Chabrier . . . . . "España" Rhapsody
Chopin-Glazounov
Polonaise Militaire — A major
Conrad . . . . . Continental
deFalla . Ritual Fire Dance
Dvorak . Overture "Carnaval"
Elgar . . Pomp and Circumstance
Gade . . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sauromá)
Gershwin . . . . . Strike Up the Band
Handel . . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert . . . . . "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov . . . In the Village
Ketelby . . . . "Persian Market"
Lecuona . Malagueña — Andalucia
Liadov . . . . . Music Box
Liszt . . . "Todteutanz" (Sanromá)
MacDowell
Piano Concerto No. 2 (Sanromá)
Mascagni . . . . . Intermezzo —
"Cavalleria Rusticana"
Massenet . . Meditation from "Thaïs"
McBride . . . . . Fugato
Mendelssohn . . . . . Overture —
"Midsummer Night's Dream"
Mendelssohn . . . . Wedding March —
"Midsummer Night's Dream"
Mendelssohn . Scherzo from the Octet
Mossolov . . . . . Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierné . Entrance of the Little Fauns
Pochon . Drink to Me Only (strings)
Ponchielli . . . Dance of the Hours —
"La Gioconda"
Rachmaninoff Prelude in G minor
Rachmaninoff . . Prelude in C♯ minor
Rimsky-Korsakov . . . . Song of India
Rimsky-Korsakov . Caprice Espagnol
Rubinstein . . . . . Rêve Angelique
Schubert . . . Marche Militaire
Strauss . . . Douuer und Blitzeu
Strauss . . . . . "Citrouen" Waltz
Suppé, vou
Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky . . . . . Marche Slave
Thomas . . . . . "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi . . . Grand March — "Aida"
Verdi . . . Ballet Suite — "Aida"
Weber . . "Der Freischütz," Overture
Weber . . . . . "Oberon," Overture
White, Paul . Mosquito Dance
Wolf-Ferrari
Dance of the Camorristi
Youmans . . . . . Carioca

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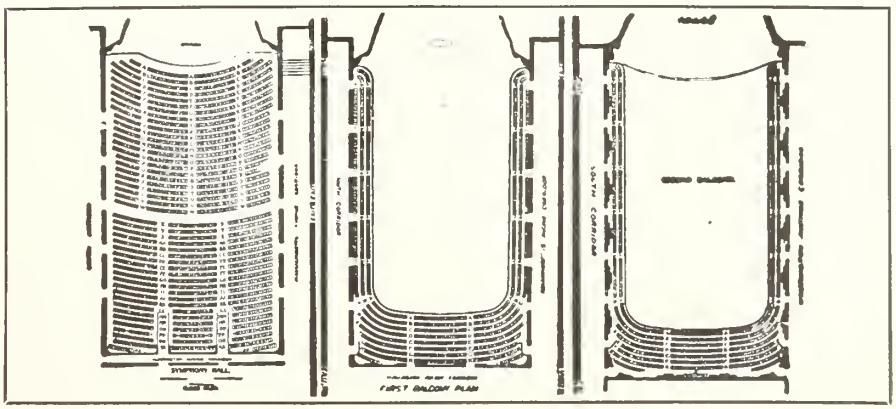

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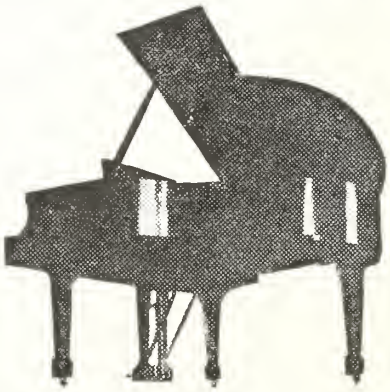

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Programme 3 — FRIDAY, MAY 6, 1938 — *Number 2*

SEVENTEENTH ANNUAL PORTIA NIGHT AT THE POPS

PROGRAMME

PRELUDE to "Carmen" . . . . . Bizet
OVERTURE to "The Barber of Seville" . . . . . Rossini
*MARCH OF THE LITTLE LEAD SOLDIERS . . . . . Pierné
FINLANDIA, Symphonic Poem . . . . . Sibelius

FINALE, "Scheherazade" . . . . . Rimsky-Korsakov
Festival at Bagdad. The Sea. The Ship goes to pieces against a rock surmounted by a Bronze Warrior. Conclusion.
VALSE TRISTE . . . . . Sibelius
*BALLET OF THE HOURS, from "La Gioconda" . . . . . Ponchielli

---

VOICES OF SPRING, Waltzes . . . . . Strauss
PRELUDE in C-sharp minor . . . . . Rachmaninoff
*MARCH, "Pomp and Circumstance" . . . . . Elgar

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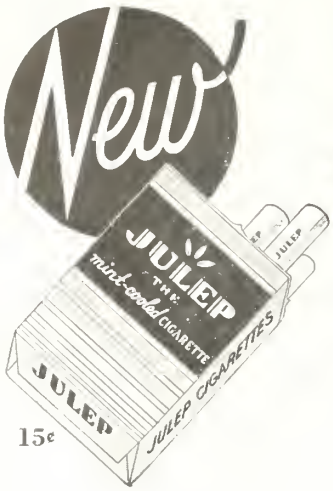

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Programme 4 — SATURDAY, MAY 7, 1938 — *Number 2*

REGIS COLLEGE NIGHT

PROGRAMME

*MILITARY POLONAISE . . . . . Chopin-Glazounov
LARGO, from the "New World" Symphony . . . . . Dvořák
*ENTRANCE OF THE LITTLE FAUNS . . . . . Pierné
WALTZ OF THE FLOWERS, from the "Nutcracker" Suite . . . . Tchaikovsky

---

THE PRINCE AND THE PRINCESS, from "Scheherazade" . . Rimsky-Korsakov
AVE MARIA . . . . . Bach-Gounod
(Violin solo: JULIUS THEODOROWICZ)
BOLERO . . . . . Ravel

COLLEGE MEDLEY by the Regis College Glee Club
FANTASY, "Snow White and the Seven Dwarfs" . . . . . Churchill-Bodge
*MARCH, "Pomp and Circumstance" . . . . . Elgar

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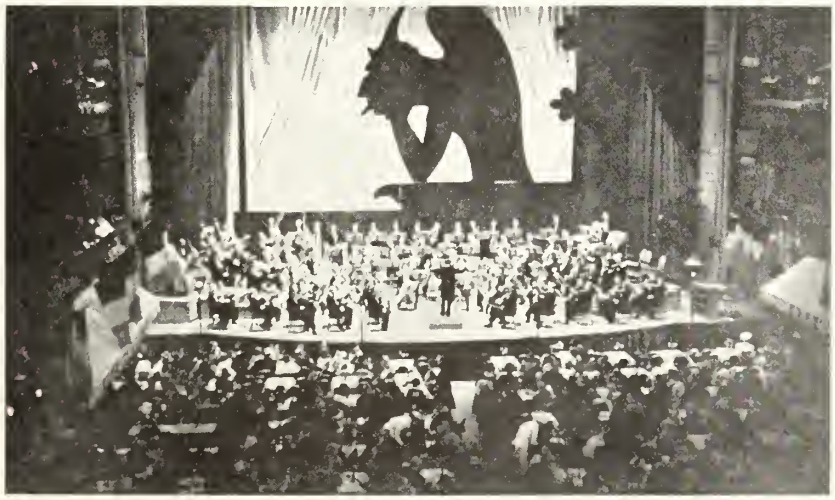

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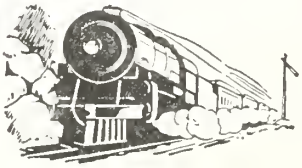

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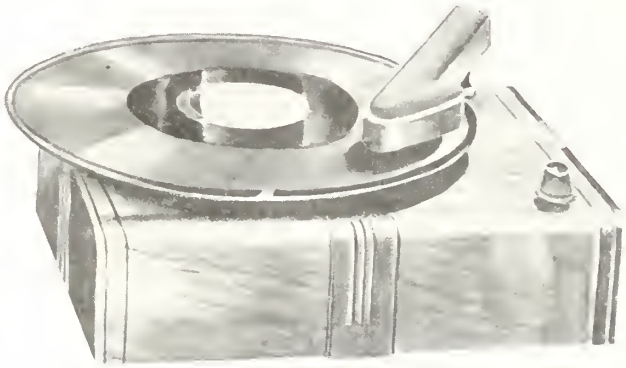

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Programme 5 SUNDAY, MAY 8, 1938 *Number 2*

PROGRAMME

INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner
PINOCCHIO, A Merry Overture . . . . . Toch
(First performance in Boston)
THE GIRL WITH THE FLAXEN HAIR . . . . . Debussy
THIRD MOVEMENT (Allegro molto Vivace), "Pathetic" Symphony . . Tchaikovsky

*OVERTURE to "Oberon" . . . . . Weber
CONCERTO FOR PIANOFORTE No. 2 in C minor, Op. 18 . . . . Rachmaninoff
I. Allegro moderato
II. Adagio sostenuto
III. Allegro scherzando
Soloist: JESÚS MARÍA SANROMÁ

TALES FROM THE VIENNA WOODS, Waltzes . . . . . Strauss
MOTO PERPETUO . . . . . Strauss
MARCH from "The Gypsy Baron" . . . . . Strauss

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August 1938

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6th, Saturday Evening
7th, Sunday Afternoon

Series B 11th, Thursday Evening
13th, Saturday Evening
14th, Sunday Afternoon

THE PROGRAMMES

For the inauguration of the new auditorium on August 4, Serge Koussevitzky announces Beethoven's Ninth Symphony with Choral Finale, in which the Cecilia Society chorus of Boston and four vocal soloists will appear with the Orchestra.

At the Thursday evening concert of the second week, scenes from the music dramas of Wagner will be presented in concert form, with soloists, including the closing scene of "Die Walküre" and the complete third act of "Siegfried."

Beethoven's "Pastoral" Symphony, performed last year and at once closely associated with the beautiful natural setting of the Festival, will again be played. Other symphonies include the Second and Fourth of Brahms, Tchaikovsky's Sixth Symphony (Pathétique), a Symphony of Haydn, the First of Schumann, and the First of Sibelius. There will also be orchestral numbers other than symphonies by Debussy, Brahms, Ravel, Rimsky-Korsakov, Sibelius, Copland, Hadley, and Prokofieff.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the box office, Symphony Hall.

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MONDAY, MAY 9, 1938

Programme 6

PROGRAMME

CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
*POET AND PEASANT, Overture . . . . . Suppé
COUNTRY GARDENS . . . . . Grainger
FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

PRELUDE to "Lohengrin" . . . . . Wagner
*MARCHE SLAVE . . . . . Tchaikovsky
MEDLEY OF COLLEGE SONGS by the M. G. H. Glee Club

FANTASY, "Snow White and the Seven Dwarfs" . . . . . Churchill-Bodge
ESPAÑA, Waltzes . . . . . Waldteufel
MARCH, "Stars and Stripes Forever" . . . . . Sousa

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TUESDAY, MAY 10, 1938

Programme 7

PROGRAMME

*MARCHE MILITAIRE . . . . . Schubert
OVERTURE to "Egmont" . . . . . Beethoven
LIEBESTRAUM . . . . . Liszt-Herbert
AIDA, Fantasia . . . . . Verdi

AUSTRIAN PEASANT DANCES . . . . . Schönherr
Wedding March (Hallstatt, 1800) — "Schuhplattler" (Tyrol) — "G'strampfter" (Salzburg) — "Sautanz" ("Hog Dance," Tyrol) — "Zwoaschritt" (Two Step, Styria)
*MEDITATION from "Thaïs" . . . . . Massenet
(Violin solo: JULIUS THEODOROWICZ)
BOLERO . . . . . Ravel

BY THE BEAUTIFUL BLUE DANUBE, Waltzes . . . . . Strauss
NIGHT AND DAY . . . . . Porter
AMERICAN PATROL . . . . . Meacham

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POPOVERS

DIVERTISSEMENT. The old game of quotations is seldom so gaily applied to music, as it is in the course of this work. Ibert, however, is of serious enough character to have been appointed last spring to head the Villa Medici, residence in Rome of the French music students who win the Prix de Rome. He has been one of the winners.

OVERTURE TO "THE BARBER OF SEVILLE." There is a legend that Rossini worked on the composition of this opera while in bed, and that when a breeze whisked the overture out the window, he was too lazy to rise and retrieve it. Whatever the truth of the matter, Rossini borrowed an overture for "The Barber" from among his previous operas. This is attested by the earlier editions of the music used by the Pops orchestra. Their title-pages read: "Overture to 'Elisabeth, Queen of England.'" In turn, the "Elisabeth" overture had been borrowed from "Aureliano in Palmira."

MARCH OF THE LITTLE LEAD SOLDIERS.

ENTRANCE OF THE LITTLE FAUNS.

Although the name of Gabriel Pierné is familiar to many chiefly in association with the delectable and unpretentious music named above, notices of his death last summer recalled him as a distinguished composer whose output included numerous serious works embracing nearly all forms.

SLAVONIC DANCE. In 1877, Brahms wrote to his own publisher, Simrock, urging him to consider publishing something of Dvořák, whom he recommended as musically worthy. He added that the man needed the money. The next year, Dvořák, as if following the lead of Brahms with his Hungarian Dances for piano, four hands, published an album of eight Slavonic Dances. In them he idealized such characteristic Slavonic dance movements as the wild Bohemian "furiant," the "skočná," or reel, and the "sousedská," or slow waltz. In the furiant, used as a climax to weddings, and also in other festivities, the peasants stamp out a three-four rhythm, but alternately accentuate the first and third beat, then the second beat, in successive measures.

AVE MARIA. In 1722, John Sebastian Bach completed a volume of twenty-four preludes and fugues. More than a century later, Charles Gounod borrowed the first prelude in this book as an accompaniment, mated it with a melody of his own and a sacred text, and the "Ave Maria" resulted.

PINOCCHIO.
A child of New York hosts introduced the translated Italian story, "Pinocchio," to Ernst Toch, eminent native Viennese composer now living in Los Angeles. Toch found inspiration for light-hearted music in Carlo Collodi's comic hero, the long-nosed wooden doll which came to life and added to the length of his nose each time he told a lie — which was often.

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Chopin-Glazounov
Polonaise Militaire — A major
Conrad . . . . . Continental
deFalla . . . Ritual Fire Dance
Dvorak . . Overture "Carnaval"
Elgar . Pomp and Circumstance
Gade . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromâ)
Gershwin . . . Strike Up the Band
Handel . . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert . . . . "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov . . In the Village
Ketelby . . . . . "Persian Market"
Lecuona . Malagueña — Andalucia
Liadov . . . . Music Box
Liszt "Todtentanz" (Sanromâ)
MacDowell
Piano Concerto No. 2 (Sanromâ)
Mascagni . . . . Intermezzo —
"Cavalleria Rusticana"
Massenet . Meditation from "Thaïs"
McBride . . . . . Fugato
Mendelssohu . . . . Overture —
"Midsummer Night's Dream"
Mendelssohu . . Wedding March —
"Midsummer Night's Dream"
Mendelssohu . Scherzo from the Octet
Mossolov . . . . Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierné . Entrauce of the Little Fauus
Pochon Drink to Me Only (strings)
Ponchielli . . . Dance of the Hours —
"La Gioconda"
Rachmaninoff . Prelude in G miuor
Rachmauinoff Prelude in C♯ minor
Rimsky-Korsakov . . Soug of India
Rimsky-Korsakov . Caprice Espaguol
Rubinsteiu . . . . . Rêve Angelique
Schubert . . . . . Marche Militaire
Strauss . . . . . Donner und Blitzen
Strauss . . . . . "Citronen" Waltz
Suppé, von
Poet aud Peasaut Overture
Tchaikovsky
Waltz from "Sleepiug Beauty"
Tchaikovsky . . . . Marche Slave
Thomas . . . . . "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi . . Grand March — "Aida"
Verdi . . Ballet Suite — "Aida"
Weber . . "Der Freischütz," Overture
Weber . . . . . "Oberon," Overture
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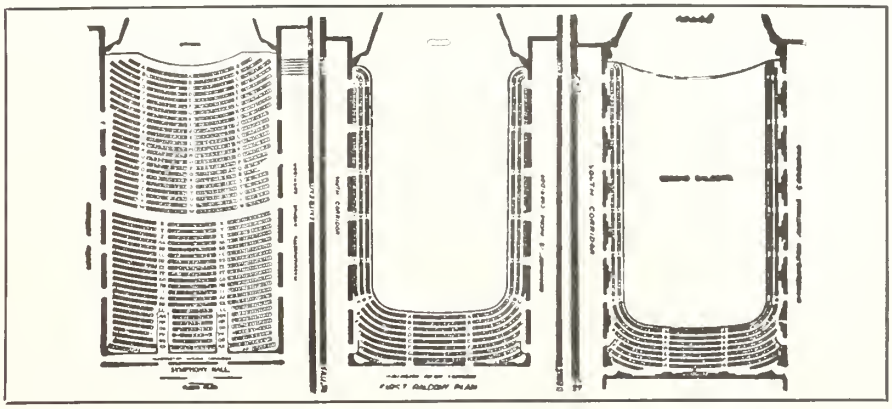

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Programme 6 — MONDAY, MAY 9, 1938 — *Number 3*

THE MASSACHUSETTS GENERAL HOSPITAL NIGHT

Sponsored by the Nurses' Alumnae Association

PROGRAMME

CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
*POET AND PEASANT, Overture . . . . . Suppé
COUNTRY GARDENS . . . . . Grainger
FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

PRELUDE to "Lohengrin" . . . . . Wagner
*MARCHE SLAVE . . . . . Tchaikovsky
SONGS BY THE M. G. H. GLEE CLUB
Kipling's "Recessional" . . . . . De Koven
"Waltz of the Flowers" from the "Nutcracker" Suite . . Tchaikovsky-Treharne
"Doan ye cry ma honey" . . . . . Noll

FANTASY, "Snow White and the Seven Dwarfs" . . . . . Churchill-Bodge
ESPAÑA, Waltzes . . . . . Waldteufel
MARCH, "Stars and Stripes Forever" . . . . . Sousa

*Pops Recording

WAGNER NIGHT — PENSION FUND CONCERT (Excerpts from "Die Walküre," four Soloists Assisting). Guest Conductor — Fritz Mahler . . . . . Sunday, May 22
HARVARD NIGHT (with Harvard Glee Club). Guest Conductors: G. Wallace Woodworth, Ernst Hofmann, Leroy Anderson . . . . . Monday, May 23

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Programme 7 — TUESDAY, MAY 10, 1938 — *Number 3*

PROGRAMME

*MARCHE MILITAIRE . . . . . Schubert
OVERTURE to "Egmont" . . . . . Beethoven
LIEBESTRAUM . . . . . Liszt-Herbert
AIDA, Fantasia . . . . . Verdi

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*MEDITATION from "Thaïs" . . . . . Massenet
(Violin solo: JULIUS THEODOROWICZ)
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WAGNER NIGHT — PENSION FUND CONCERT (Excerpts from "Die Walküre," four Soloists Assisting). Guest Conductor — Fritz Mahler . . . . . Sunday, May 22
HARVARD NIGHT (with Harvard Glee Club). Guest Conductors: G. Wallace Woodworth, Ernst Hofmann, Leroy Anderson . . . . . Monday, May 23

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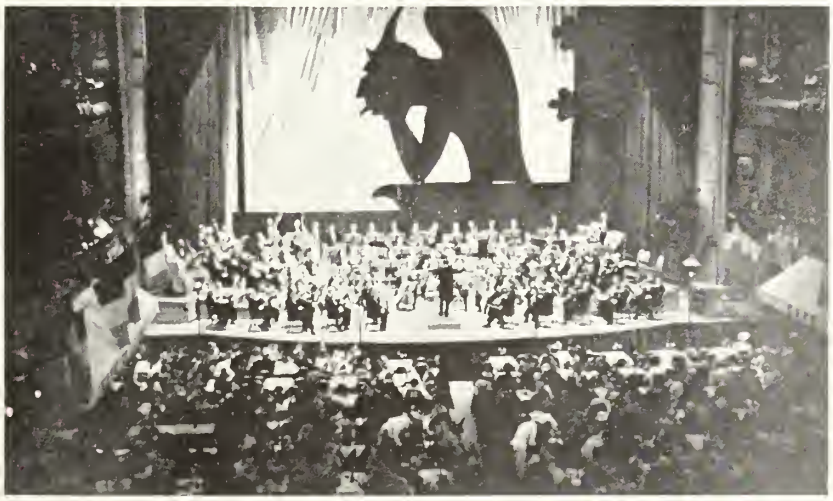

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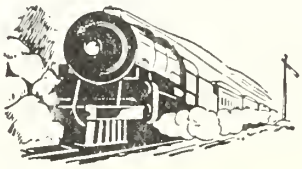

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20. Bollinger Brut 1929	5.75	3.25
30. Moet Chandon Brut Cuvee AA	4.50	
40. Ackerman Dry Royal	3.25	1.75
50. Vouvray Monopole 1928	3.25	1.75

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1. Bordeaux Superieur Rouge (De Luze)	1.50	1.00
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5. Chateau Pontet Canet 1929	2.00	1.25

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9. Rudisheimer 1934 (Langenbach)	2.25	1.25
11. Niersteiner 1935 (Langenbach)	1.75	1.00
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19. Sauternes 1929 (Eschenauer)	1.75	1.00
21. Haut Sauternes 1929 (Eschenauer)	1.75	1.00
23. Chateau Olivier Graves 1934 (Eschenauer)	1.50	1.00
25. Graves Superieur 1929 De Luze	1.50	1.00
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27. Pastene Sparkling Moscato (White Semi-Sweet)	1.90	1.00
29. Pastene Sparkling Gragrano (Red Dry)	1.90	
31. Brolio Chianti Red	1.25	.75
32. Brolio Chianti Red 8 oz. ¼ bottles	.50	
33. Bigi Orvieto Sweet & Dry straw flasks	1.50	.90
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60. Chanson Sparkling Burgundy 1926	3.50	2.00
70. G. H. Mumm's Extra Dry	5.75	3.25
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37. Clos des Templiers 1934	1.75	1.00
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41. Berncasteler 1935 (Langenbach)	2.25	1.25
43. Zeltinger Himmelreich 1935 (N. Fromm & Co.)	2.25	1.25
45. Somerauer Schlossberg 1928	2.25	

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47. Generoso (Medium & Sweet) (Duff Gordon)	2.00	.25
49. Oloroso (Rich & Sweet) (Duff Gordon)	3.25	.35
51. Amoroso (Pale & Dry) (Duff Gordon)	2.75	.30
53. Maduro (Williams & Humbert)	2.25	.25
55. Dry Sack (Williams & Humbert)	3.50	.40

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57. Game Bird Dry Tawny (Robertson's)	2.25	.25
59. Ruddy (Cockburn & Smithes)	1.75	.25
61. Delicate Old White (Cockburn & Smithes)	3.50	.40

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	Bot.	½ Bot.
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65. Grand Pouilly (Louis Latour)	1.75	1.00
67. Meursault 1926 (Chanson Père et Fils)	2.25	1.25

BURGUNDY RED

69. Macon 1926 (Chanson Pere et Fils)	1.75	1.00
71. Pommard 1933 (Chanson Pere et Fils)	1.75	1.00
73. Fleurie 1929 (Louis Latour)	1.75	1.00

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Jacob Ruppert Ale	.25
Rheingold Scotch Ale	.25
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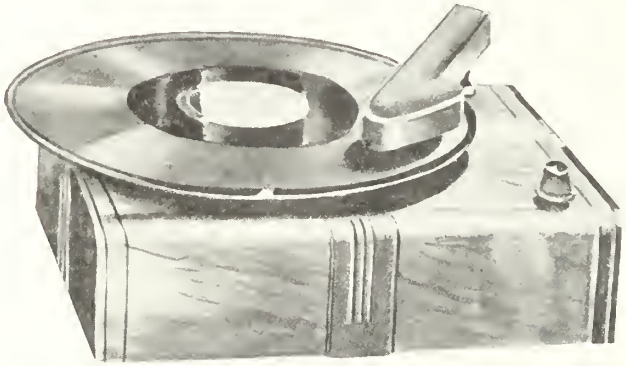

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WEDNESDAY, MAY 11, 1938 *Programme 8*

PROGRAMME

MARCH, "Flag of Victory"	Blon
OVERTURE to "The Marriage of Figaro"	Mozart
*LARGO from "Xerxes"	Handel
OUVERTURE SOLENNELLE, "1812"	Tchaikovsky
FRENCH MILITARY MARCH, from the Algerian Suite	Saint-Saëns
OVERTURE to "Benvenuto Cellini"	Berlioz
*WHERE THE CITRONS BLOOM, Waltzes	Strauss
*DIVERTISSEMENT Introduction — Cortège — Nocturne — Valse — Parade — Finale	Ibert
ON THE TRAIL, from the "Grand Canyon" Suite	Grofé
TURKEY IN THE STRAW	Arranged by Guion
TORCH DANCE	German

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HOOD'S *French American*

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August 1938

Series A 4th, Thursday Evening
6th, Saturday Evening
7th, Sunday Afternoon

Series B 11th, Thursday Evening
13th, Saturday Evening
14th, Sunday Afternoon

THE PROGRAMMES

For the inauguration of the new auditorium on August 4, Serge Koussevitzky announces Beethoven's Ninth Symphony with Choral Finale, in which the Cecilia Society chorus of Boston and four vocal soloists will appear with the Orchestra.

At the Thursday evening concert of the second week, scenes from the music dramas of Wagner will be presented in concert form, with soloists, including the closing scene of "Die Walküre" and the complete third act of "Siegfried."

Beethoven's "Pastoral" Symphony, performed last year and at once closely associated with the beautiful natural setting of the Festival, will again be played. Other symphonies include the Second and Fourth of Brahms. Tchaikovsky's Sixth Symphony (Pathétique), a Symphony of Haydn, the First of Schumann, and the First of Sibelius. There will also be orchestral numbers other than symphonies by Debussy, Brahms, Ravel, Rimsky-Korsakov, Sibelius, Copland, Hadley, and Prokofieff.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the box office, Symphony Hall.

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THURSDAY, MAY 12, 1938 *Programme 9*

PROGRAMME

PROCESSION OF THE SARDAR from the "Caucasian Sketches" . Ippolitov-Ivanov
OVERTURE to "Mignon" . . . . . Thomas
PRELUDE to "The Afternoon of a Faun" . . . . . Debussy
FIFTH HUNGARIAN DANCE . . . . . Brahms

PEER GYNT, Suite No. 1 . . . . . Grieg
Morning Mood — Anitra's Dance — In the Hall of the Troll King
LONDONDERRY AIR . . . . . Arranged by Sir Hamilton Harty
FINALE (Allegro con fuoco), Fourth Symphony . . . . . Tchaikovsky

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THE CHOCOLATE SOLDIER, Selection . . . . . Oscar Straus
THE OLD REFRAIN . . . . . Kreisler
MARCH, "Indigo" from "1001 Nights" . . . . . Johann Strauss

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FRIDAY, MAY 13, 1938

Programme 10

LASELL JUNIOR COLLEGE NIGHT PROGRAMME

WEDDING MARCH, "A Midsummer Night's Dream" . . . . . Mendelssohn
OVERTURE to "Russian and Ludmilla" . . . . . Glinka
ANDANTE (Second Movement) from the "Surprise" Symphony, No. 94 . . . . . Haydn
FINALE FROM THE SUITE, "Cinderella" . . . . . Eric Coates
Arrival of the Prince and his Attendants

MARCH OF THE SMUGGLERS, and Gypsy Dance from "Carmen" . . . . Bizet
OVERTURE to "Tannhäuser" . . . . . Wagner
ORPHEAN CLUB OF LASELL JUNIOR COLLEGE
GEORGE SAWYER DUNHAM, Conductor
HAROLD SCHWAB, Accompanist

Salve Regina . . . . . Henry M. Dunham
Skylark's Song . . . . . Mendelssohn
See the Gypsy Munching Cheese . . . . . Kodaly
All Through the Night . . . . . Welsh Air
Carnaval . . . . . Fourdrain
(Orchestrated by George Sawyer Dunham)

ESTUDIANTINA, Waltzes . . . . . Waldteufel
THE TOY TRUMPET . . . . . Scott
CZARDAS from "Coppélia" . . . . . Delibes

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European recognition of John Philip Sousa as a genius in composing marches is perhaps as widespread as our own veneration for Johann Strauss, Jr., as an unsurpassed composer of waltzes.

A French woman told Sousa that this march made her think of "the American eagle shooting arrows into the aurora borealis."

OVERTURE TO "EGMONT."

Beethoven wrote this work expressly to be played in the theatre before performances of Goethe's tragedy, "Egmont." He composed the overture while deeply stirred over reading the drama. Goethe depicted the struggle of the Flemish nobleman, the count of Egmont, to free the Netherlands from the oppression of Spain. Egmont was captured by treachery and executed, but his inspiring example lived on.

It is reported that Beethoven felt himself akin to the Count of Egmont in his own struggles against personal and artistic grievances, real or fancied.

AUSTRIAN PEASANT MUSIC. This fetching suite has been neatly instrumented by Max Schoenherr from peasant music of various provinces of Austria. But its naïve tunes and forthright rhythms bring memories of one of those itinerant German bands gone from our streets since 1914, and wistfully regretted by many.

BY THE BEAUTIFUL BLUE DANUBE. Plan of the composition: Introduction—Succession of *five* admirably compatible waltzes—Coda, which reviews and intermingles material from the five. With little change, this is the underlying form of the younger Strauss's more than 400 waltzes—or, shall we say, waltz suites?

Brahms praised the clarity of the Waltz King's orchestration. Just before Brahms surrendered to the weakness of his last illness, he summoned up strength to attend the opening performance of Strauss's comic opera, "Die Göttin der Vernunft."

LARGO (Handel). "Old favorite" is a term applied advisedly to this piece. It was 200 years old in April. Familiar in a great variety of instrumental and vocal arrangements—including an adaptation as a church offertory—this originally was an aria in the opera, "Xerxes" ("Serse" in Italian). The words are sung in the character of the ancient Persian conqueror, Xerxes. He ponders that after he and his million-strong army have passed away, the huge plane tree under which he rests will continue to cast its welcome shade.

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Berlioz Overture "Roman Carnival"
Brahms . . Hungarian Dance No. 5
Brahms . . Hungarian Dance No. 6
Chabrier . . . . . "España" Rhapsody
Chopin-Glazouuov
Polonaise Militaire — A major
Conrad . . . . . Continental
deFalla . . . . . Ritual Fire Dance
Dvorak . . . . Overture "Carnaval"
Elgar . Pomp and Circumstance
Gade . . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin . . . . . Strike Up the Band
Handel . . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert . . . . . "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov . . . In the Village
Ketelby . . . "Persian Market"
Lecuona Malagueña — Andalucia
Liadov . . . . Music Box
Liszt "Todtentanz" (Sanromá)
MacDowell
Piano Concerto No. 2 (Sanromá)
Mascagni . . . Intermezzo —
"Cavalleria Rusticana"
Massenet . . Meditation from "Thaïs"
McBride . . . . . Fugato
Mendelssohn . . . . Overture —
"Midsummer Night's Dream"
Mendelssohn Wedding March —
"Midsummer Night's Dream"
Mendelssohn . Scherzo from the Octet
Mossolov . . . . . Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierné . Entrance of the Little Fauns
Pochon Drink to Me Only (strings)
Ponchielli . . . Dance of the Hours —
"La Gioconda"
Rachmaninoff Prelude in G minor
Rachmaninoff . Prelude in C♯ minor
Rimsky-Korsakov . . . Song of India
Rimsky-Korsakov . Caprice Espagnol
Rubinstein . . . . . Rêve Angelique
Schubert . . . . . Marche Militaire
Strauss . . . Donner und Blitzen
Strauss . . . . . "Citronen" Waltz
Suppé, von
Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky Marche Slave
Thomas . . . . . "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi . . . . Grand March — "Aida"
Verdi . . . Ballet Suite — "Aida"
Weber . "Der Freischütz," Overture
Weber . . . . . "Oberon," Overture
White, Paul . . . . . Mosquito Dance
Wolf-Ferrari
Dance of the Camorristi
Youmans . . . . . Carioca

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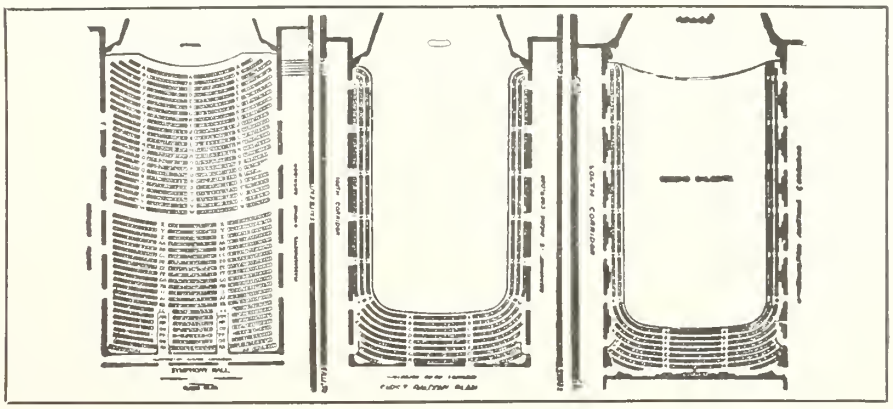

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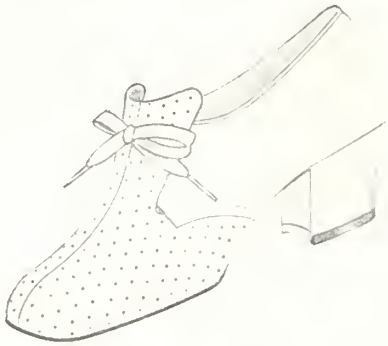

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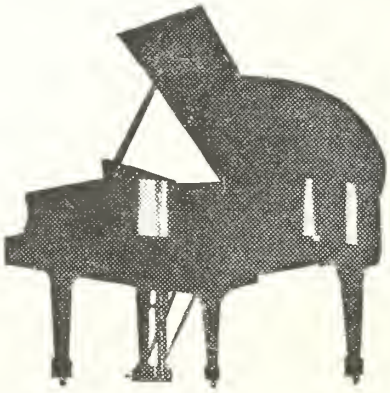

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Programme 8 — WEDNESDAY, MAY 11, 1938 — *Number 4*

PROGRAMME

MARCH, "Flag of Victory" . . . . . Blon
OVERTURE to "The Marriage of Figaro" . . . . . Mozart
*LARGO from "Xerxes" . . . . . Handel
OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

FRENCH MILITARY MARCH, from the Algerian Suite . . . . . Saint-Saëns
OVERTURE to "Benvenuto Cellini" . . . . . Berlioz
*WHERE THE CITRONS BLOOM, Waltzes . . . . . Strauss
*DIVERTISSEMENT . . . . . Ibert
Introduction — Cortège — Nocturne — Valse — Parade — Finale

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TORCH DANCE . . . . . German

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WAGNER NIGHT — PENSION FUND CONCERT (Excerpts from "Die Walküre," four Soloists Assisting). Guest Conductor — Fritz Mahler (See page 17) . . . Sunday, May 22
HARVARD NIGHT (with Harvard Glee Club). Guest Conductors: G. Wallace Woodworth, Ernst Hoffmann, Leroy Anderson . . . . . Monday, May 23

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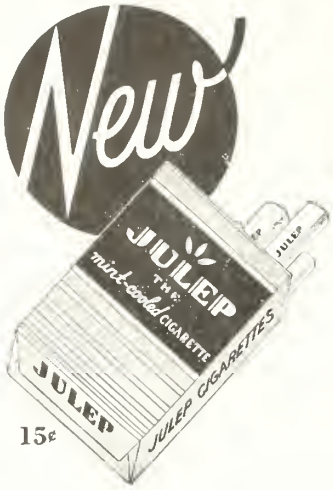

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Programme 9 — THURSDAY, MAY 12, 1938 — *Number 4*

PROGRAMME

*PROCESSION OF THE SARDAR from the "Caucasian Sketches" . Ippolitov-Ivanov
*OVERTURE to "Mignon" . . . . . Thomas
PRELUDE to "The Afternoon of a Faun" . . . . . Debussy
*FIFTH HUNGARIAN DANCE . . . . . Brahms

PEER GYNT, Suite No. 1 . . . . . Grieg
Morning Mood — Anitra's Dance — In the Hall of the Troll King
LONDONDERRY AIR . . . . . Arranged by Sir Hamilton Harty
FINALE (Allegro con fuoco), Fourth Symphony . . . . . Tchaikovsky

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THE CHOCOLATE SOLDIER, Selection . . . . . Oscar Straus
THE OLD REFRAIN . . . . . Kreisler
MARCH, "Indigo" from "1001 Nights" . . . . . Johann Strauss

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WAGNER NIGHT — PENSION FUND CONCERT (Excerpts from "Die Walküre," four Soloists Assisting). Guest Conductor — Fritz Mahler (See page 17) . . Sunday, May 22
HARVARD NIGHT (with Harvard Glee Club). Guest Conductors: G. Wallace Woodworth, Ernst Hoffmann, Leroy Anderson . . . . . Monday, May 23

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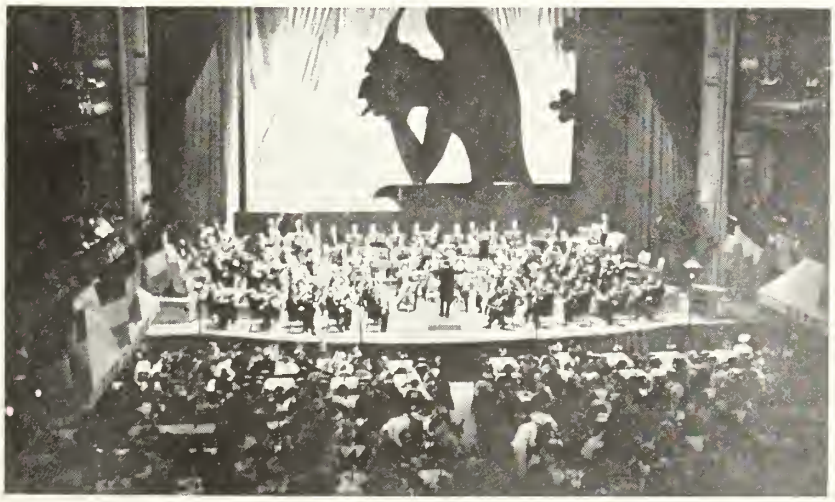

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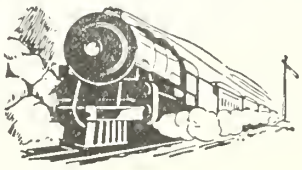

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20. Bollinger Brut 1929	5.75	3.25
30. Moet Chandon Brut Cuvee AA	4.50	
40. Ackerman Dry Royal	3.25	1.75
50. Vouvray Monopole 1928	3.25	1.75

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3. Bordeaux Rouge (Eschenauer)	1.50	1.00
5. Chateau Pontet Canet 1929	2.00	1.25

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11. Niersteiner 1935 (Langenbach)	1.75	1.00
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15. Schloss Vollrads Cabinet 1935	2.50	

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17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929 (Eschenauer)	1.75	1.00
21. Haut Sauternes 1929 (Eschenauer)	1.75	1.00
23. Chateau Olivier Graves 1934 (Eschenauer)	1.50	1.00
25. Graves Superieur 1929 De Luze	1.50	1.00
26. Barsac 1929 De Luze	2.25	1.25

ITALIAN

27. Pastene Sparkling Moscato (White Semi-Sweet)	1.90	1.00
29. Pastene Sparkling Gragnano (Red Dry)	1.90	
31. Brolio Chianti Red	1.25	.75
32. Brolio Chianti Red 8 oz. ¼ bottles	.50	
33. Bigi Orvieto Sweet & Dry straw flasks	1.50	.90
35. M. & R. Chianti 1929	1.25	.75

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60. Chanson Sparkling Burgundy 1926	3.50	2.00
70. G. H. Mumm's Extra Dry	5.75	3.25
80. Great Western Extra Dry	2.75	1.50
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37. Clos des Templiers 1934	1.75	1.00
39. Riesling 1930 (Willm)	1.75	1.00

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41. Berncasteler 1935 (Langenbach)	2.25	1.25
43. Zeltinger Himmelreich 1935 (N. Fromm & Co.)	2.25	1.25
45. Somerauer Schlossberg 1928	2.25	

SHERRIES

	Bot.	Glass
47. Generoso (Medium & Sweet) (Duff Gordon)	2.00	.25
49. Oloroso (Rich & Sweet) (Duff Gordon)	3.25	.35
51. Amoroso (Pale & Dry) (Duff Gordon)	2.75	.30
53. Maduro (Williams & Humbert)	2.25	.25
55. Dry Sack (Williams & Humbert)	3.50	.40

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57. Game Bird Dry Tawny (Robertson's)	2.25	.25
59. Ruddy (Cockburn & Smithes)	1.75	.25
61. Delicate Old White (Cockburn & Smithes)	3.50	.40

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	Bot.	½ Bot.
63. Chablis (Louis Latour)	1.50	.85
65. Grand Pouilly (Louis Latour)	1.75	1.00
67. Meursault 1926 (Chanson Père et Fils)	2.25	1.25

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69. Macon 1926 (Chanson Pere et Fils)	1.75	1.00
71. Pommard 1933 (Chanson Pere et Fils)	1.75	1.00
73. Fleurie 1929 (Louis Latour)	1.75	1.00

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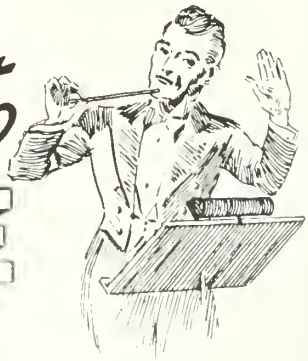

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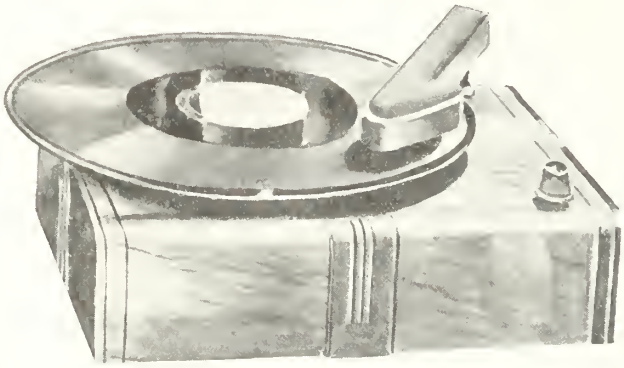

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FRIDAY, MAY 13, 1938 *Programme 10*

LASELL JUNIOR COLLEGE NIGHT

PROGRAMME

*WEDDING MARCH, "A Midsummer Night's Dream" . . . . . Mendelssohn
OVERTURE to "Russlan and Ludmilla" . . . . . Glinka
ANDANTE (Second Movement) from the "Surprise" Symphony, No. 94 . . . . . Haydn
FINALE FROM THE SUITE, "Cinderella" . . . . . Eric Coates
Arrival of the Prince and his Attendants

MARCH OF THE SMUGGLERS, and Gypsy Dance from "Carmen" . . . . . Bizet
OVERTURE to "Tannhäuser" . . . . . Wagner
ORPHEAN CLUB OF LASELL JUNIOR COLLEGE
GEORGE SAWYER DUNHAM, Conductor
HAROLD SCHWAB, Accompanist

Salve Regina . . . . . Henry M. Dunham
Skylark's Song . . . . . Mendelssohn
See the Gypsy Munching Cheese . . . . . Kodaly
All Through the Night . . . . . Welsh Air
Carnaval . . . . . Fourdrain
(Orchestrated by George Sawyer Dunham)

ESTUDIANTINA, Waltzes . . . . . Waldteufel
THE TOY TRUMPET . . . . . Scott
CZARDAS from "Coppélia" . . . . . Delibes

* Pops Recording

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by the

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

AT TANGLEWOOD, IN THE BERKSHIRE HILLS OF MASSACHUSETTS

The Festival will be held in the new auditorium, a steel structure seating 5,000, which is now nearing completion.

SIX CONCERTS

August 1938

Series A 4th, Thursday Evening
6th, Saturday Evening
7th, Sunday Afternoon

Series B 11th, Thursday Evening
13th, Saturday Evening
14th, Sunday Afternoon

THE PROGRAMMES

For the inauguration of the new auditorium on August 4, Serge Koussevitzky announces Beethoven's Ninth Symphony with Choral Finale, in which the Cecilia Society chorus of Boston and four vocal soloists will appear with the Orchestra.

At the Thursday evening concert of the second week, scenes from the music dramas of Wagner will be presented in concert form, with soloists, including the closing scene of "Die Walküre" and the complete third act of "Siegfried."

Beethoven's "Pastoral" Symphony, performed last year and at once closely associated with the beautiful natural setting of the Festival, will again be played. Other symphonies include the Second and Fourth of Brahms, Tchaikovsky's Sixth Symphony (Pathétique), a Symphony of Haydn, the First of Schumann, and the First of Sibelius. There will also be orchestral numbers other than symphonies by Debussy, Brahms, Ravel, Rimsky-Korsakov, Sibelius, Copland, Hadley, and Prokofieff.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the box office, Symphony Hall.

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SATURDAY, MAY 14, 1938 *Programme 11*

PROGRAMME

MARCH, "El Capitan" . . . . . Sousa
OVERTURE to "Stradella" . . . . . Flotow
PANIS ANGELICUS . . . . . Franck
IRISH RHAPSODY . . . . . Herbert

NEW VIENNA, Waltzes . . . . . Strauss
AVE MARIA . . . . . Schubert-Wilhelmj
OVERTURE to "William Tell" . . . . . Rossini

VICTOR HERBERT FAVORITES . . . . . Arranged by Sanford
LA COMPARSA (Cuban Carnival Procession) . . . . . Lecuona-Gould
OLD-TIME FAVORITES
"Soldiers' Farewell"—"Listen to the Mocking Bird"—"The Old Oaken Bucket"—"Old Black Joe"—"When You and I were Young, Maggie"— "Tramp, Tramp, Tramp"—"Rocked in the Cradle of the Deep"—"Sweet and Low"—"Maryland, My Maryland"—"When Johnny Comes Marching Home"—"Auld Lang Syne"

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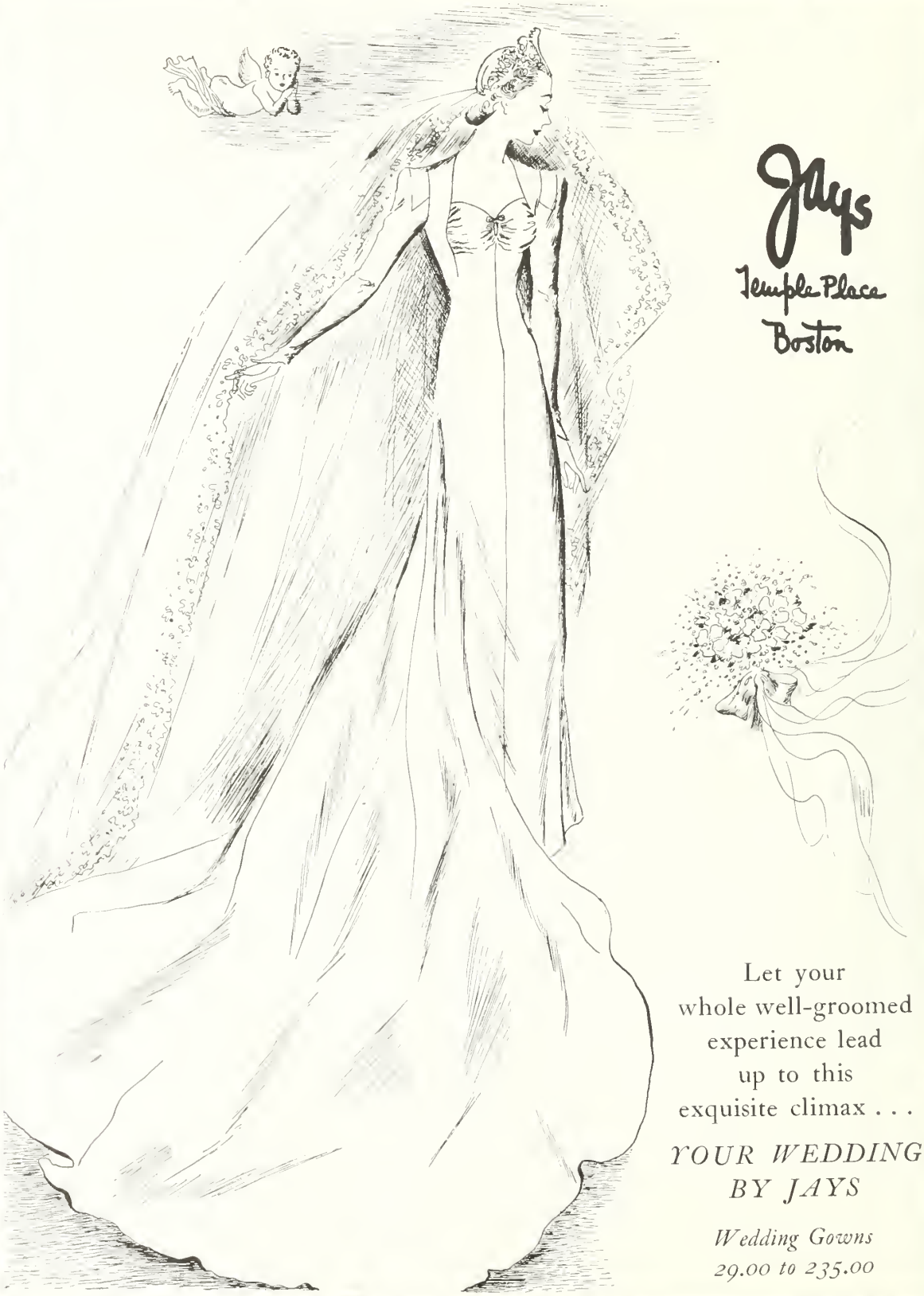

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SUNDAY, MAY 15, 1938 *Programme 12*

PROGRAMME

OVERTURE to "The Marriage of Figaro" . . . . . Mozart

SYMPHONY No. 5 in C minor, Op. 67 . . . . . Beethoven

I. Allegro con brio
II. Andante con moto
III. Allegro: Trio
IV. Allegro

---

†SERENADE for Eight Wind Instruments (K. No. 388) . . . . . Mozart

I. Allegro
II. Andante
III. Minuet (in Canon)
IV. Allegro

LOUIS SPEYER, Oboe
JEAN DEVERGIE, Oboe
MANUEL VALERIO, Clarinet
ROSARIO MAZZEO, Clarinet
RAYMOND ALLARD, Bassoon
ERNST PANENKA, Bassoon
WILLEM VALKENIER, French Horn
WALTER MACDONALD, French Horn

NORWEGIAN MELODIES, for String Orchestra . . . . . Grieg

Popular Song
Cowkeeper's Tune and Country Dance

BOLERO . . . . . Ravel

---

*RÊVE ANGELIQUE ("Kammenoi Ostrow") . . . . . Rubinstein

THE OLD REFRAIN . . . . . Kreisler

TAMBOURIN CHINOIS . . . . . Kreisler

† Recording by Arthur Fiedler
* Pops Recording

SUNDAY EVENING, MAY 22, at 8:30

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NARRATIVE OF SIEGMUND, "Ein Schwert verhiess mir der Vater" (Act I)
LOVE DUET of Siegmund and Sieglinde (Act I)
PRELUDE to Act II, and opening scene (Brünnhilde's Cry)
PRELUDE to Act III ("The Ride of the Valkyries")
CLOSING SCENE of Act III (Brünnhilde and Wotan, Wotan's Farewell, and Magic Fire Music)

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Brahms . Hungarian Dance No. 5
Brahms . Hungarian Dance No. 6
Chabrier . . . "España" Rhapsody
Chopin-Glazounov
Polonaise Militaire — A major
Conrad . . . . Continental
deFalla . . . Ritual Fire Dance
Dvorak . . Overture "Carnaval"
Elgar Pomp and Circumstance
Gade . . . "Jealonsy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin . . . . Strike Up the Band
Handel . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert . . . . . "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov . . In the Village
Ketelby . . . . . "Persian Market"
Lecuona Malagueña — Andalucia
Liadov . . . . . Mnsic Box
Liszt "Todtentanz" (Sanromá)
MacDowell
Piano Concerto No. 2 (Sanromá)
Mascagni . . . . . Intermezzo —
"Cavalleria Rusticana"
Massenet Meditation from "Thaïs"
McBride . . . . . Fugato
Mendelssohn . . . . . Overture —
"Midsummer Night's Dream"
Mendelssohn . . . Wedding March —
"Midsummer Night's Dream"
Mendelssohn . Scherzo from the Octet
Mossolov . . . . . Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierné . Entrance of the Little Fauns
Pochon . Drink to Me Only (strings)
Ponchielli . . . Dance of the Honrs —
"La Gioconda"
Rachmaninoff Prelude in G minor
Rachmaninoff . Prelude in C♯ minor
Rimsky-Korsakov . . Song of India
Rimsky-Korsakov . Caprice Espagnol
Rubinstein . . . . . Rêve Angelique
Schubert . . . . . Marche Militaire
Strauss . . . . . Donner und Blitzen
Strauss . . . . . "Citronen" Waltz
Suppé, von
Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky . . . . . Marche Slave
Thomas . . "Mignon" Overture
Valerins-Kremser
Prayer of Thanksgiving
Verdi Grand March — "Aida"
Verdi . Ballet Snite — "Aida"
Weber . . "Der Freischütz," Overture
Weber . . . . . "Oberon," Overture
White, Paul . . Mosqnito Dance
Wolf-Ferrari
Dance of the Camorristi
Youmans . . . . . Carioca

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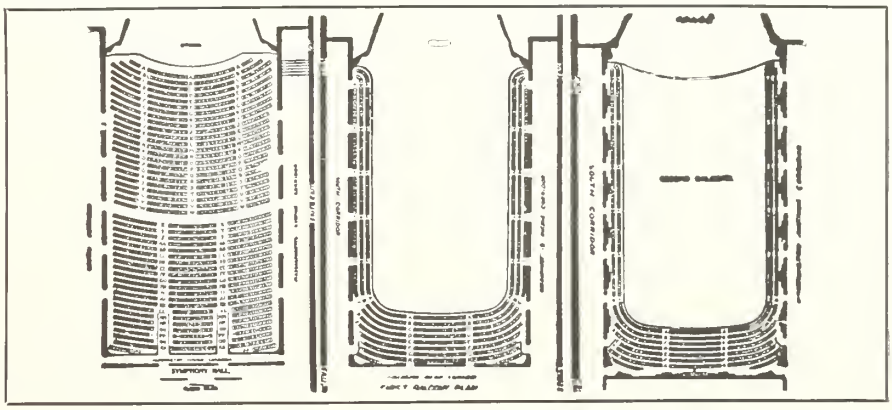

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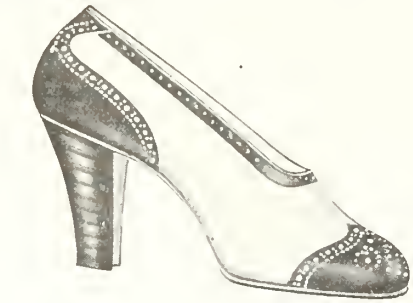

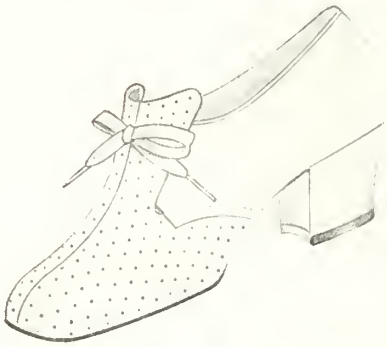

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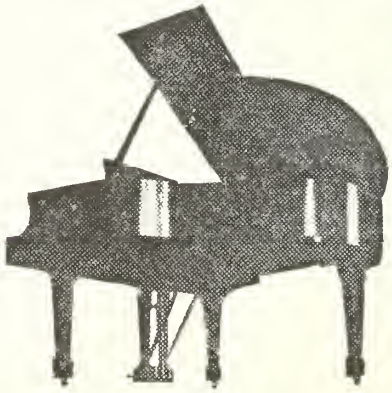

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Programme 10 — FRIDAY, MAY 13, 1938 — *Number 5*

LASELL JUNIOR COLLEGE NIGHT

PROGRAMME

*WEDDING MARCH, "A Midsummer Night's Dream" . . . . . Mendelssohn
OVERTURE to "Russlan and Ludmilla" . . . . . Glinka
ANDANTE (Second Movement) from the "Surprise" Symphony, No. 94 . . Haydn
FINALE FROM THE SUITE, "Cinderella" . . . . . Eric Coates
Arrival of the Prince and his Attendants

MARCH OF THE SMUGGLERS, and Gypsy Danec from "Carmen" . . . . . Bizet
OVERTURE to "Tannhäuser" . . . . . Wagner

ORPHEAN CLUB OF LASELL JUNIOR COLLEGE
George Sawyer Dunham, Conductor
Harold Schwab, Accompanist

Salve Regina . . . . . Henry M. Dunham
Skylark's Song . . . . . Mendelssohn
See the Gypsy Munching Cheese . . . . . Kodaly
All Through the Night . . . . . Welsh Air
Carnaval . . . . . Fourdrain
(Orchestrated by George Sawyer Dunham)

ESTUDIANTINA, Waltzes . . . . . Waldteufel
THE TOY TRUMPET . . . . . Scott
CZARDAS from "Coppélia" . . . . . Delibes

* Pops Recording — Steinway Piano

WAGNER NIGHT — PENSION FUND CONCERT (Excerpts from "Die Walküre," four Soloists Assisting). Guest Conductor — Fritz Mahler (See page 17) . . Sunday, May 22
HARVARD NIGHT (with Harvard Glee Club). Guest Conductors: G. Wallace Woodworth, Ernst Hoffmann, Leroy Anderson . . . . . Monday, May 23

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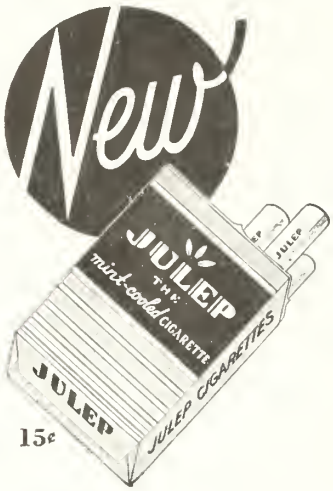

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Programme 11 — SATURDAY, MAY 14, 1938 — *Number 5*

PROGRAMME

MARCH, "El Capitan" . . . . . Sousa
OVERTURE to "Stradella" . . . . . Flotow
PANIS ANGELICUS . . . . . Franck
IRISH RHAPSODY . . . . . Herbert

NEW VIENNA, Waltzes . . . . . Strauss
AVE MARIA . . . . . Schubert-Wilhelmj
OVERTURE to "William Tell" . . . . . Rossini

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The Guild of the Infant Saviour has taken the floor

WAGNER NIGHT — PENSION FUND CONCERT (Excerpts from "Die Walküre," four Soloists Assisting). Guest Conductor — Fritz Mahler (See page 17) . . . Sunday, May 22
HARVARD NIGHT (with Harvard Glee Club). Guest Conductors: G. Wallace Woodworth, Ernst Hoffmann, Leroy Anderson . . . . . Monday, May 23

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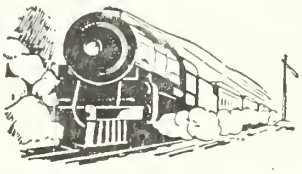

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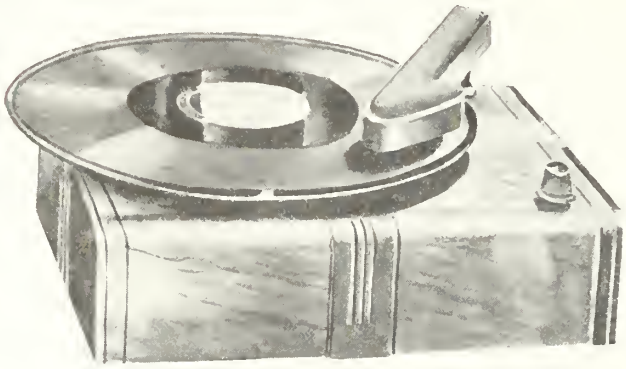

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Programme 12 — *Number 5*

SUNDAY, MAY 15, 1938

SIMMONS COLLEGE NIGHT PROGRAMME

OVERTURE to "The Marriage of Figaro" . . . . . Mozart

SYMPHONY No. 5 in C minor, Op. 67 . . . . . Beethoven

I. Allegro con brio
II. Andante con moto
III. Allegro: Trio
IV. Allegro

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†SERENADE for Eight Wind Instruments (K. No. 388) . . . . . Mozart

I. Allegro
II. Andante
III. Minuet (in Canon)
IV. Allegro

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JEAN DEVERGIE, Oboe
MANUEL VALERIO, Clarinet
ROSARIO MAZZEO, Clarinet
RAYMOND ALLARD, Bassoon
ERNST PANENKA, Bassoon
WILLEM VALKENIER, French Horn
WALTER MACDONALD, French Horn

NORWEGIAN MELODIES, for String Orchestra . . . . . Grieg

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BOLERO . . . . . Ravel

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6th, Saturday Evening
7th, Sunday Afternoon

Series B 11th, Thursday Evening
13th, Saturday Evening
14th, Sunday Afternoon

THE PROGRAMMES

For the inauguration of the new auditorium on August 4, Serge Koussevitzky announces Beethoven's Ninth Symphony with Choral Finale, in which the Cecilia Society chorus of Boston and four vocal soloists will appear with the Orchestra.

At the Thursday evening concert of the second week, scenes from the music dramas of Wagner will be presented in concert form, with soloists, including the closing scene of "Die Walküre" and the complete third act of "Siegfried."

Beethoven's "Pastoral" Symphony, performed last year and at once closely associated with the beautiful natural setting of the Festival, will again be played. Other symphonies include the Second and Fourth of Brahms, Tchaikovsky's Sixth Symphony (Pathétique), a Symphony of Haydn, the First of Schumann, and the First of Sibelius. There will also be orchestral numbers other than symphonies by Debussy, Brahms, Ravel, Rimsky-Korsakov, Sibelius, Copland, Hadley, and Prokofieff.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the box office, Symphony Hall.

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MONDAY, MAY 16, 1938 *Programme 13*

NEW ENGLAND BAPTIST HOSPITAL NIGHT

Sponsored by the School of Nursing

PROGRAMME

*MARCH, "Pomp and Circumstance" . . . . . Elgar
FIRST MOVEMENT (Allegro moderato) "Unfinished" Symphony . . . Schubert
SONG TO THE EVENING STAR, "Tannhäuser" . . . . . Wagner
FINLANDIA, Symphonic Poem . . . . . Sibelius

WALTZ SCENE from "Faust" . . . . . Gounod
THE LOST CHORD . . . . . Sullivan
Trumpet solo: ROGER VOISIN
OUVERTURE SOLENNELLE "1812" . . . . . Tchaikovsky

TALES FROM THE VIENNA WOODS, Waltzes . . . . . Strauss
HORA STACCATO (Roumanian) . . . . . Dinicu-Heifetz
*PROCESSION OF THE SARDAR, from the "Caucasian Sketches" . Ippolitov-Ivanov

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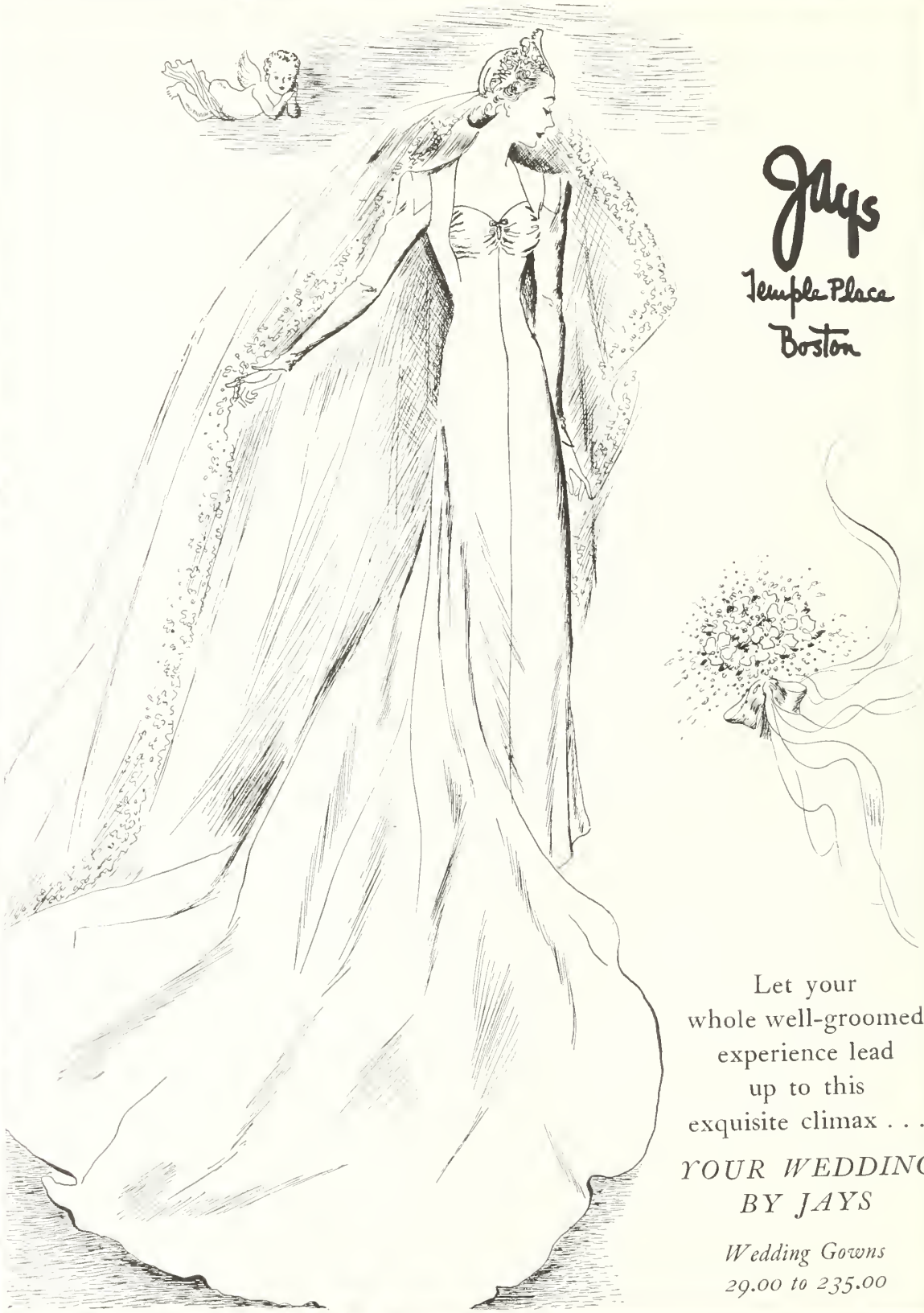

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TUESDAY, MAY 17, 1938

Programme 14

PROGRAMME

MARCH, "Washington Post" . . . . . Sousa
OVERTURE to "Raymond" . . . . . Thomas
ALLEGRETTO from the Second Symphony . . . . . Brahms
FANTASIA, "Madame Butterfly" . . . . . Puccini

LEGEND from the "Indian Suite" . . . . . MacDowell
*LARGO from "Xerxes" . . . . . Handel
*RHAPSODY IN BLUE . . . . . Gershwin

Soloist: JESÚS MARÍA SANROMÁ

JOLLY FELLOWS, Waltzes . . . . . Vollstedt
SOPHISTICATED LADY . . . . . Ellington-McBride
TRITSCH-TRATSCH, Polka . . . . . Strauss

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PRELUDE to Act III ("The Ride of the Valkyries")
CLOSING SCENE of Act III (Brünnhilde and Wotan, Wotan's Farewell, and Magic Fire Music)

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deFalla . . . . Ritual Fire Dance
Dvorak . . . . Overture "Carnaval"
Elgar . Pomp and Circumstance
Gade . . . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin . . . . Strike Up the Band
Handel . . . . . Largo from "Xerxes"
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"Dagger Dance" from "Natoma"
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"Cavalleria Rusticana"
Massenet . Meditation from "Thaïs"
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Mendelssohn . . . . . Overture —
"Midsummer Night's Dream"
Mendelssohn . . . . Wedding March —
"Midsummer Night's Dream"
Mendelssohn . Scherzo from the Octet
Mossolov . . . . . Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierné . Entrance of the Little Fauns
Pochon . Driuk to Me Only (strings)
Ponchielli . . . Dance of the Hours —
"La Gioconda"
Rachmaninoff . Prelude in G minor
Rachmaninoff . Prelude in C♯ minor
Rimsky-Korsakov . . . . Song of India
Rimsky-Korsakov . Caprice Espagnol
Rubinstein . . . . . Rêve Angelique
Schubert . . . . . Marche Militaire
Strauss . . . . . Donner und Blitzen
Strauss . . . . . "Citronen" Waltz
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Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky . . . . . Marche Slave
Thomas . . . . . "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi . . . Grand March — "Aida"
Verdi . . . . Ballet Suite — "Aida"
Weber . . "Der Freischütz," Overture
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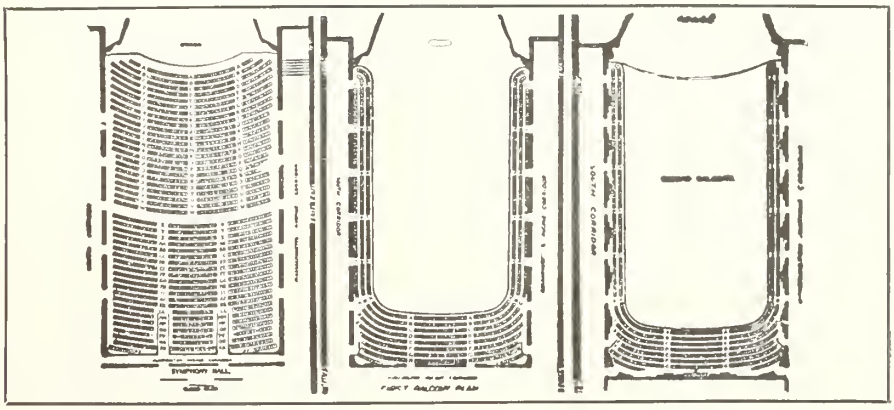

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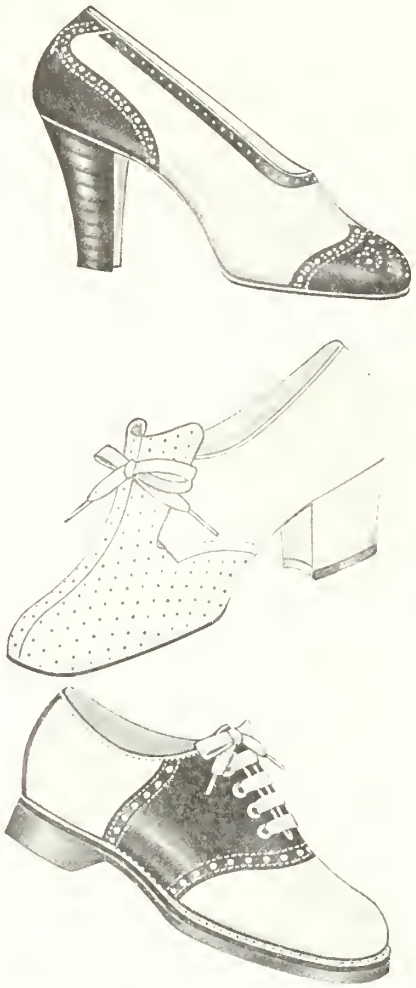

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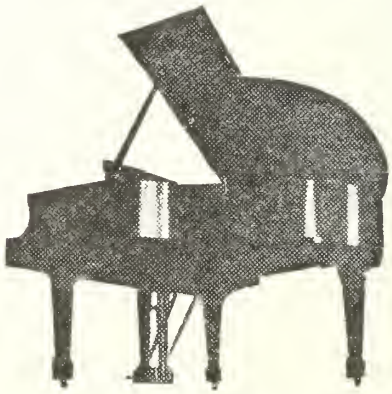

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Programme 13 — MONDAY, MAY 16, 1938 — *Number 6*

NEW ENGLAND BAPTIST HOSPITAL NIGHT

Sponsored by the School of Nursing

PROGRAMME

*MARCH, "Pomp and Circumstance" . . . . . Elgar
FIRST MOVEMENT (Allegro moderato) "Unfinished" Symphony . . . Schubert
SONG TO THE EVENING STAR, "Tannhäuser" . . . . . Wagner
Trombone solo: JACOB RAICHMAN
FINLANDIA, Symphonic Poem . . . . . Sibelius

WALTZ SCENE from "Faust" . . . . . Gounod
THE LOST CHORD . . . . . Sullivan
Trumpet solo: ROGER VOISIN
OUVERTURE SOLENNELLE "1812" . . . . . Tchaikovsky

TALES FROM THE VIENNA WOODS, Waltzes . . . . . Strauss
HORA STACCATO (Roumanian) . . . . . Dinicu-Heifetz
*PROCESSION OF THE SARDAR, from the "Caucasian Sketches" . Ippolitov-Ivanov

*Pops Recording

WAGNER NIGHT — PENSION FUND CONCERT (Excerpts from "Die Walküre," four Soloists Assisting). Guest Conductor — Fritz Mahler (See page 17) . . Sunday, May 22
HARVARD NIGHT (with Harvard Glee Club). Guest Conductors: G. Wallace Woodworth, Ernst Hoffmann, Leroy Anderson . . . . . Monday, May 23

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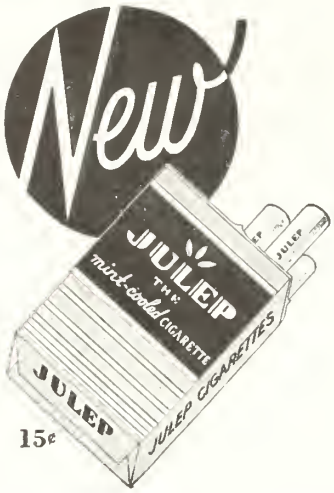

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Programme 14 — TUESDAY, MAY 17, 1938 — *Number 6*

PROGRAMME

MARCH, "Washington Post" . . . . . Sousa
OVERTURE to "Raymond" . . . . . Thomas
ALLEGRETTO from the Second Symphony . . . . . Brahms
FANTASIA, "Madame Butterfly" . . . . . Puccini

LEGEND from the "Indian Suite" . . . . . MacDowell
*LARGO from "Xerxes" . . . . . Handel
*RHAPSODY IN BLUE . . . . . Gershwin

Soloist: JESÚS MARÍA SANROMÁ

JOLLY FELLOWS, Waltzes . . . . . Vollstedt
SOPHISTICATED LADY . . . . . Ellington-McBride
TRITSCH-TRATSCH, Polka . . . . . Strauss

STEINWAY PIANO

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HARVARD NIGHT (with Harvard Glee Club). Guest Conductors: G. Wallace Woodworth, Ernst Hoffmann, Leroy Anderson . . . . . Monday, May 23

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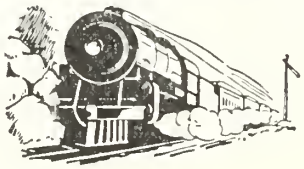

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67. Meursault 1926 (Chanson Père et Fils)	2.25	1.25

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69. Macon 1926 (Chanson Pere et Fils)	1.75	1.00
71. Pommard 1933 (Chanson Pere et Fils)	1.75	1.00
73. Fleurie 1929 (Louis Latour)	1.75	1.00

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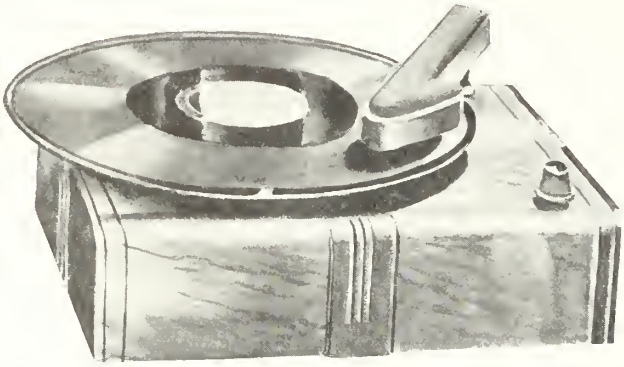

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WEDNESDAY, MAY 18, 1938 *Programme 15*

PROGRAMME

HUNGARIAN MARCH, "Rakoczy" . . . . . Berlioz
FANTASY, "Zion" . . . . . Phillipson
MAZURKA from "A Life for the Czar" . . . . . Glinka
CARMEN, Fantasia . . . . . Bizet

OVERTURE to "The Impresario" . . . . . Mozart
PRELUDE to Act III, "Die Meistersinger" . . . . . Wagner
PIANO CONCERTO No. 2 in C minor, Op. 18 . . . . . Rachmaninoff
I. Allegro Moderato
II. Adagio sostenuto
III. Allegro scherzando
Soloist: JESÚS MARÍA SANROMÁ

*BRIAR ROSE, Waltz from "The Sleeping Beauty" . . . . . Tchaikovsky
SONG OF THE VOLGA BARGEMEN . . . . . Arranged by Jacchia
*SIXTH HUNGARIAN DANCE . . . . . Brahms
STEINWAY PIANO

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The Festival will be held in the new auditorium, a steel structure seating 5,000, which is now nearing completion.

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August 1938

Series A 4th, Thursday Evening
6th, Saturday Evening
7th, Sunday Afternoon

Series B 11th, Thursday Evening
13th, Saturday Evening
14th, Sunday Afternoon

THE PROGRAMMES

For the inauguration of the new auditorium on August 4, Serge Koussevitzky announces Beethoven's Ninth Symphony with Choral Finale, in which the Cecilia Society chorus of Boston and four vocal soloists will appear with the Orchestra.

At the Thursday evening concert of the second week, scenes from the music dramas of Wagner will be presented in concert form, with soloists, including the closing scene of "Die Walküre" and the complete third act of "Siegfried."

Beethoven's "Pastoral" Symphony, performed last year and at once closely associated with the beautiful natural setting of the Festival, will again be played. Other symphonies include the Second and Fourth of Brahms. Tchaikovsky's Sixth Symphony (Pathétique), a Symphony of Haydn, the First of Schumann, and the First of Sibelius. There will also be orchestral numbers other than symphonies by Debussy, Brahms, Ravel, Rimsky-Korsakov, Sibelius, Copland, Hadley, and Prokofieff.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the box office, Symphony Hall.

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THURSDAY, MAY 19, 1938 *Programme 16*

PROGRAMME

TANNHÄUSER, Entrance of the Guests into the Wartburg . . . . . Wagner
SCHERZO from the "Eroica" Symphony, No. 3 . . . . . Beethoven
SANDMAN'S SONG AND EVENING PRAYER, from "Hänsel and Gretel" . . . . . Humperdinck
SEVENTH SLAVONIC DANCE . . . . . Dvořák

SECOND HUNGARIAN RHAPSODY . . . . . Liszt
PAVANE FOR A DEAD INFANTA . . . . . Ravel
PRELUDE to "Die Meistersinger von Nürnberg" . . . . . Wagner

WINE, WOMAN, AND SONG, Waltzes . . . . . Strauss
DEEP RIVER . . . . . Arranged by Jacchia
UP THE STREET, March . . . . . Morse

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FRIDAY, MAY 20, 1938

Programme 17

PROGRAMME

MARCH, "Old Roxbury" . . . . . Zach
ACADEMIC FESTIVAL OVERTURE . . . . . Brahms
HOPAK from "The Fair at Sorotchintzy" . . . . . Moussorgsky
*ESPAÑA, Rhapsody . . . . . Chabrier

JOYEUSE MARCHE . . . . . Chabrier
THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasy . . . . . Saint-Saëns
Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. Langendoen)
Finale

Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

BOLERO . . . . . Ravel

FANTASY, "Snow White and the Seven Dwarfs" . . . . . Churchill-Bodge
NIGHT AND DAY . . . . . Porter
SEMPER FIDELIS, March . . . . . Sousa

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HAZEL HAYES, Soprano
COLIN O'MORE, Tenor
RAYMOND LUTZ, Bass

"DIE WALKÜRE"

PRELUDE to Act I ("The Storm")
NARRATIVE OF SIEGMUND, "Ein Schwert verhiess mir der Vater" (Act I)
LOVE DUET of Siegmund and Sieglinde (Act I)
PRELUDE to Act II, and opening scene (Brünnhilde's Cry)
PRELUDE to Act III ("The Ride of the Valkyries")
CLOSING SCENE of Act III (Brünnhilde and Wotan, Wotan's Farewell, and Magic Fire Music)

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Berlioz . Overture "Roman Carnival"
Brahms . . Hungarian Dance No. 5
Brahms . . Hungarian Dance No. 6
Chabrier . . . . . "España" Rhapsody
Chopin-Glazounov
Polonaise Militaire — A major
Conrad . . . . . Continental
deFalla . . . . . Ritual Fire Dance
Dvorak . . . . . Overture "Carnaval"
Elgar . . Pomp and Circumstance
Gade . . . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin . . . . . Strike Up the Band
Handel . . . . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert . . . . . "Divertissemeut"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov . . . In the Village
Ketelby . . . . "Persian Market"
Lecuona . Malagueña — Andalucia
Liadov . . . . . Music Box
Liszt . "Todtentanz" (Sanromá)
MacDowell
Piano Concerto No. 2 (Sanromá)
Mascagni . . . . . Intermezzo —
"Cavalleria Rusticana"
Massenet . Meditation from "Thaïs"
McBride . . . . . Fugato
Mendelssohn . . . . . Overture —
"Midsummer Night's Dream"
Mendelssohn . . . . Wedding March —
"Midsummer Night's Dream"
Mendelssohn . Scherzo from the Octet
Mossolov . . . . . Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierné . Entrance of the Little Fauns
Pochon . Drink to Me Only (strings)
Ponchielli . . . Dance of the Hours —
"La Gioconda"
Rachmaninoff . . Prelude in G minor
Rachmaninoff . . Prelude in C♯ minor
Rimsky-Korsakov . . . Song of India
Rimsky-Korsakov Caprice Espagnol
Rubinstein . . . . . Rêve Angelique
Schubert . . . . . Marche Militaire
Strauss . . . . Douner und Blitzen
Strauss . . . . . "Citronen" Waltz
Suppé, von
Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky . . . . . Marche Slave
Thomas . . . . . "Mignon" Overture
Valcrius-Kremser
Prayer of Thanksgiving
Verdi . . . . . Grand March — "Aida"
Verdi . . . . . Ballet Suite — "Aida"
Weber . "Der Freischütz," Overture
Weber . . . . . "Oberon," Overture
White, Paul . . . . . Mosquito Dance
Wolf-Ferrari
Dance of the Camorristi
Youmans . . . . . Carioca

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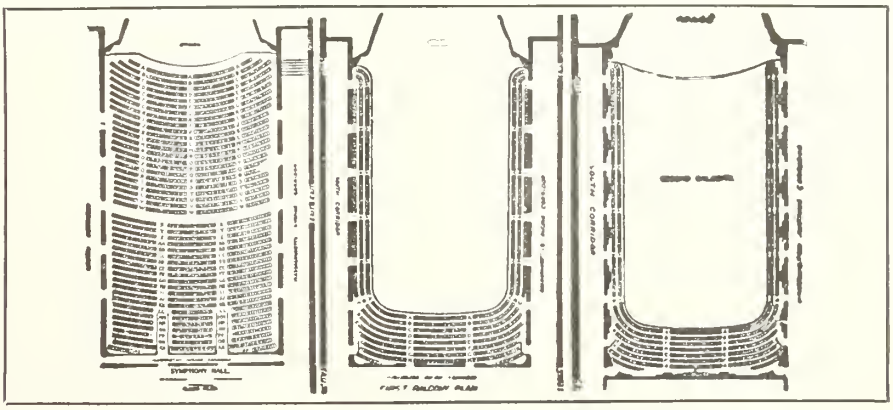

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Programme 15 — WEDNESDAY, MAY 18, 1938 — *Number 7*

PROGRAMME

HUNGARIAN MARCH, "Rakoczy" . . . . . Berlioz
FANTASY, "Zion" . . . . . Phillipson
MAZURKA from "A Life for the Czar" . . . . . Glinka
CARMEN, Fantasia . . . . . Bizet

OVERTURE to "The Impresario" . . . . . Mozart
PRELUDE to Act III, "Die Meistersinger" . . . . . Wagner
PIANO CONCERTO No. 2 in C minor, Op. 18 . . . . . Rachmaninoff
I. Allegro Moderato
II. Adagio sostenuto
III. Allegro scherzando

Soloist: JESÚS MARÍA SANROMÁ

---

*BRIAR ROSE, Waltz from "The Sleeping Beauty" . . . . . Tchaikovsky
SONG OF THE VOLGA BARGEMEN . . . . . Arranged by Jacchia
*SIXTH HUNGARIAN DANCE . . . . . Brahms

The Daughters of Zion, and the Bates College Alumni have taken groups of tables.

* Pops Recording — STEINWAY PIANO

"DIE WALKÜRE" in concert form, with four soloists. Fritz Mahler, Guest Conductor (see page 17) Sunday, May 22

HARVARD NIGHT (with Harvard Glee Club). Guest Conductors: G. Wallace Woodworth, Ernst Hoffmann, Leroy Anderson . . . . . Monday, May 23

HANS WIENER and his Dance Group (In a new ballet "The Incredible Flutist"; music by Walter Piston) Monday, May 30 and Tuesday, May 31

Water color costume designs by Marco Montedoro for "The Incredible Flutist" are on view in the First Balcony Foyer

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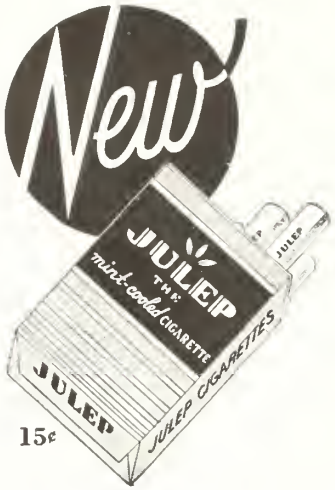

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Programme 16 THURSDAY, MAY 19, 1938 *Number 7*

PROGRAMME

TANNHÄUSER, Entrance of the Guests into the Wartburg . . . . . Wagner
SCHERZO from the "Eroica" Symphony, No. 3 . . . . . Beethoven
SANDMAN'S SONG AND EVENING PRAYER, from "Hänsel and Gretel" . . . . . Humperdinck
SEVENTH SLAVONIC DANCE . . . . . Dvořák

SECOND HUNGARIAN RHAPSODY . . . . . Liszt
PAVANE FOR A DEAD INFANTA . . . . . Ravel
PRELUDE to "Die Meistersinger von Nürnberg" . . . . . Wagner

WINE, WOMAN, AND SONG, Waltzes . . . . . Strauss
DEEP RIVER . . . . . Arranged by Jacchia
UP THE STREET, March . . . . . Morse

The Westminster Schools, and the Ipswich High School have taken groups of tables.

"DIE WALKÜRE" in concert form, with four soloists. Fritz Mahler, Guest Conductor (see page 17) Sunday, May 22

HARVARD NIGHT (with Harvard Glee Club). Guest Conductors: G. Wallace Woodworth, Ernst Hoffmann, Leroy Anderson . . . . . Monday, May 23

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Water color costume designs by Marco Montedoro for "The Incredible Flutist" are on view in the First Balcony Foyer

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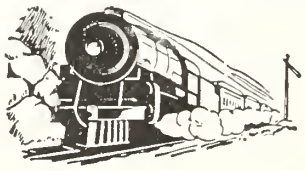

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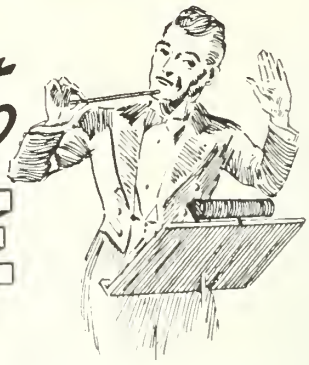

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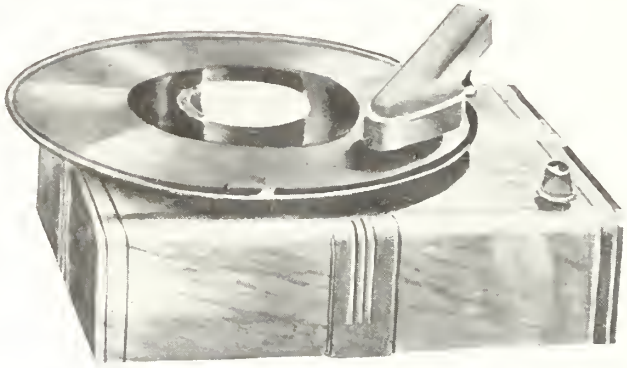

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FRIDAY, MAY 20, 1938 *Programme 17*

PROGRAMME

MARCH, "Old Roxbury" . . . . . Zach
ACADEMIC FESTIVAL OVERTURE . . . . . Brahms
HOPAK from "The Fair at Sorotchintzy" . . . . . Moussorgsky
*ESPAÑA, Rhapsody . . . . . Chabrier

JOYEUSE MARCHE . . . . . Chabrier
THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasy . . . . . Saint-Saëns
Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. Langendoen)
Finale

Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

BOLERO . . . . . Ravel

FANTASY, "Snow White and the Seven Dwarfs" . . . . . Churchill-Bodge
NIGHT AND DAY . . . . . Porter
SEMPER FIDELIS, March . . . . . Sousa

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

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August 1938

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	6th, Saturday Evening		13th, Saturday Evening
	7th, Sunday Afternoon		14th, Sunday Afternoon

THE PROGRAMMES

For the inauguration of the new auditorium on August 4, Serge Koussevitzky announces Beethoven's Ninth Symphony with Choral Finale, in which the Cecilia Society chorus of Boston and four vocal soloists will appear with the Orchestra.

At the Thursday evening concert of the second week, scenes from the music dramas of Wagner will be presented in concert form, with soloists, including the closing scene of "Die Walküre" and the complete third act of "Siegfried."

Beethoven's "Pastoral" Symphony, performed last year and at once closely associated with the beautiful natural setting of the Festival, will again be played. Other symphonies include the Second and Fourth of Brahms. Tchaikovsky's Sixth Symphony (Pathétique), a Symphony of Haydn, the First of Schumann, and the First of Sibelius. There will also be orchestral numbers other than symphonies by Debussy, Brahms, Ravel, Rimsky-Korsakov, Sibelius, Copland, Hadley, and Prokofieff.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the box office, Symphony Hall.

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SATURDAY, MAY 21, 1938 *Programme 18*

PROGRAMME

GEORGIAN MARCH from the "Caucasian Sketches" . . . . Ippolitov-Ivanov
OVERTURE to "Orpheus in Hades" . . . . . Offenbach
MINUET . . . . . Bolzoni
FINLANDIA, Symphonic Poem . . . . . Sibelius

LA SOURCE, Ballet Suite . . . . . Delibes
Scarf Dance Love Scene Variation Circassian Dance
*INTERMEZZO from "Cavalleria Rusticana" . . . . . Mascagni
OVERTURE to "Rienzi" . . . . . Wagner

FANTASY, "Snow White and the Seven Dwarfs" . . . . . Churchill-Bodge
ON THE TRAIL, from the "Grand Canyon" Suite . . . . . Grofé
SAILORS' DANCE from "Red Poppy" . . . . . Glière

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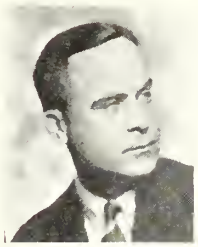
"DIE WALKÜRE"

at the POPS

on the 125th Anniversary of Wagner's Birth

An innovation at the Pops Concerts will be the performance of extensive excerpts from Wagner's music drama "Die Walküre" in concert form with four soloists. Fritz Mahler, distinguished nephew of the famous composer, will be guest conductor. The programme follows:



Colin O'More as Siegmund

"DIE WALKÜRE"

PRELUDE to Act I ("The Storm")
NARRATIVE OF SIEGMUND, "Ein Schwert verhiess mir der Vater" (Act I)
LOVE DUET of Siegmund and Sieglinde (Act I)
PRELUDE to Act II, and opening scene (Brünnhilde's Cry)

PRELUDE to Act III ("The Ride of the Valkyries")
CLOSING SCENE of Act III (Brünnhilde and Wotan, Wotan's Farewell, and Magic Fire Music)

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Margaret Halstead as Brünnhilde

FRITZ MAHLER, *Guest Conductor*

Raymond Lutz as Wotan

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Chopin-Glazounov
Polonaise Militaire — A major
Conrad . . . . . Continental
deFalla . . . . . Ritual Fire Dance
Dvorak . . . . . Overture "Carnaval"
Elgar . Pomp and Circumstance
Gade . . . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin . . . . . Strike Up the Band
Handel . . . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert . . . . . "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov . . . In the Village
Ketelby . . . . . "Persian Market"
Lecuona . Malagueña — Andalucia
Liadov . . . . . Music Box
Liszt . . "Todtentanz" (Sanromá)
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Piano Concerto No. 2 (Sanromá)
Mascagni . . . . . Intermezzo —
"Cavalleria Rusticana"
Massenet . Meditation from "Thaïs"
McBride . . . . . Fugato
Mendelssohn . . . . . Overture —
"Midsummer Night's Dream"
Mendelssohn . . . . Wedding March —
"Midsummer Night's Dream"
Mendelssohn . Scherzo from the Octet
Mossolov . . . . Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierné . Entrance of the Little Fauns
Pochon . Drink to Me Only (strings)
Ponchielli . . . Dance of the Hours —
"La Gioconda"
Rachmaninoff Prelude in G minor
Rachmaninoff . Prelude in C♯ minor
Rimsky-Korsakov . . . Song of India
Rimsky-Korsakov . Caprice Espagnol
Rubinstein . . . . . Rêve Angelique
Schubert . . . . . Marche Militaire
Strauss . . . Donner und Blitzeu
Strauss . . . . . "Citronen" Waltz
Suppé, von
Poet and Peasaut Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky . . . . . Marche Slave
Thomas . . . . . "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi . . . Grand March — "Aida"
Verdi . . . Ballet Suite — "Aida"
Weber . . "Der Freischütz," Overture
Weber . . . . . "Oberon," Overture
White, Paul . . . . . Mosquito Dance
Wolf-Ferrari
Dance of the Camorristi
Youmans . . . . . Carioca

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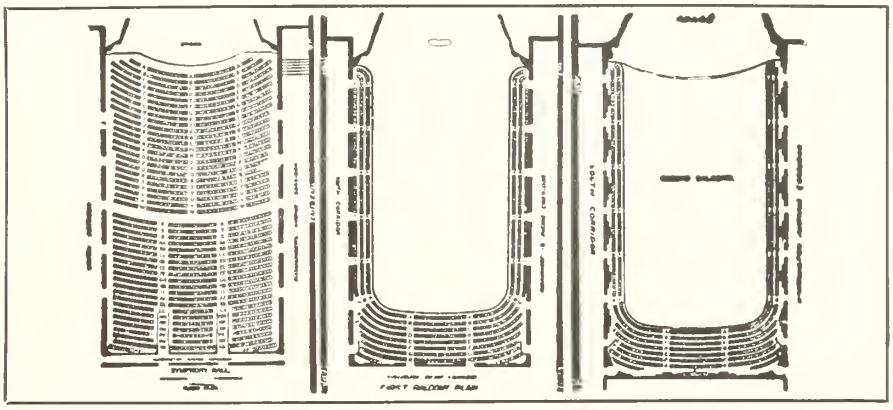

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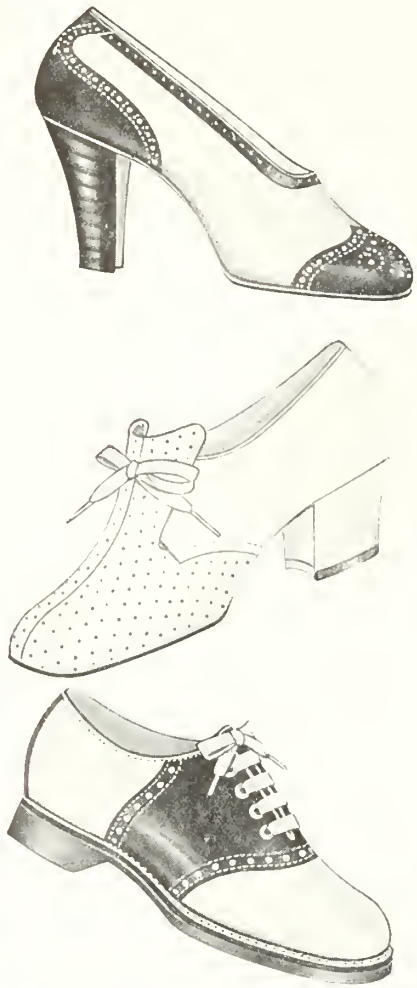

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Programme 17 — *Number 8*

FRIDAY, MAY 20, 1938

ROXBURY LATIN SCHOOL NIGHT PROGRAMME

MARCH, "Old Roxbury" . . . . . Zach
ACADEMIC FESTIVAL OVERTURE . . . . . Brahms
HOPAK from "The Fair at Sorotchintzy" . . . . . Moussorgsky
*ESPAÑA, Rhapsody . . . . . Chabrier

JOYEUSE MARCHE . . . . . Chabrier
THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasy . . . . . Saint-Saëns

Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. Langendoen)
Finale
Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

BOLERO . . . . . Ravel
FANTASY, "Snow White and the Seven Dwarfs" . . . . . Churchill-Bodge
NIGHT AND DAY . . . . . Porter
SEMPER FIDELIS, March . . . . . Sousa

The following organizations have taken groups of tables: The Bouvé School Alumnæ, the Brimmer School, Cushing Academy and the N. E. Deaconess Hospital School of Nursing Alumnae Association, Inc.

* Pops Recording — STEINWAY PIANO

"DIE WALKÜRE" in concert form, with four soloists. Fritz Mahler, Guest Conductor (see page 17) Sunday, May 22

HARVARD NIGHT (with Harvard Glee Club). Guest Conductors: G. Wallace Woodworth, Ernst Hoffmann, Leroy Anderson . . . . . Monday, May 23

HANS WIENER and his Dance Group (In a new ballet "The Incredible Flutist"; music by Walter Piston) Monday, May 30 and Tuesday, May 31

Water color costume designs by Marco Montedoro for "The Incredible Flutist" are on view in the First Balcony Foyer

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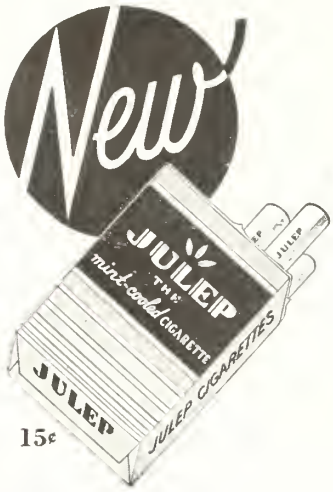

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Programme 18 — SATURDAY, MAY 21, 1938 — *Number 8*

NORTHEASTERN UNIVERSITY NIGHT PROGRAMME

GEORGIAN MARCH from the "Caucasian Sketches" . . . . . Ippolitov-Ivanov
OVERTURE to "Orpheus in Hades" . . . . . Offenbach
MINUET . . . . . Bolzoni
FINLANDIA, Symphonic Poem . . . . . Sibelius

LA SOURCE, Ballet Suite . . . . . Delibes
Scarf Dance Love Scene Variation Circassian Dance
*INTERMEZZO from "Cavalleria Rusticana" . . . . . Mascagni
OVERTURE to "Rienzi" . . . . . Wagner

FANTASY, "Snow White and the Seven Dwarfs" . . . . . Churchill-Bodge
ON THE TRAIL, from the "Grand Canyon" Suite . . . . . Grofé
SAILORS' DANCE from "Red Poppy" . . . . . Glière

The Dana Hall School and the Walnut Hill School have taken groups of tables.

*Pops Recording

"DIE WALKÜRE" in concert form, with four soloists. Fritz Mahler, Guest Conductor (see page 17) Sunday, May 22

HARVARD NIGHT (with Harvard Glee Club). Guest Conductors: G. Wallace Woodworth, Ernst Hoffmann, Leroy Anderson . . . . . Monday, May 23

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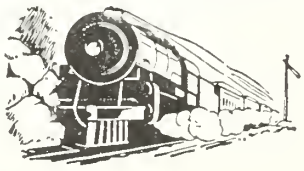

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20. Bollinger Brut 1929	5.75	3.25
30. Moet Chandon Brut Cuvee AA	4.50	
40. Ackerman Dry Royal	3.25	1.75
50. Vouvray Monopole 1928	3.25	1.75

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1. Bordeaux Superieur Rouge (De Luze)	1.50	1.00
3. Bordeaux Rouge (Eschenauer)	1.50	1.00
5. Chateau Pontet Canet 1929	2.00	1.25

RHINE WINES

7. Liebfraumilch 1934 (Langenbach)	2.25	1.25
9. Rudisheimer 1934 (Langenbach)	2.25	1.25
11. Niersteiner 1935 (Langenbach)	1.75	1.00
13. Niersteiner (Guntrum)	2.00	1.25
15. Schloss Vollrads Cabinet 1935	2.50	

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17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929 (Eschenauer)	1.75	1.00
21. Haut Sauternes 1929 (Eschenauer)	1.75	1.00
23. Chateau Olivier Graves 1934 (Eschenauer)	1.50	1.00
25. Graves Superieur 1929 De Luze	1.50	1.00
26. Barsac 1929 De Luze	2.25	1.25

ITALIAN

27. Pastene Sparkling Moscato (White Semi-Sweet)	1.90	1.00
29. Pastene Sparkling Gragnano (Red Dry)	1.90	
31. Brolio Chianti Red	1.25	.75
32. Brolio Chianti Red 8 oz. ¼ bottles	.50	
33. Bigi Orvieto Sweet & Dry straw flasks	1.50	.90
35. M. & R. Chianti 1929	1.25	.75

	Bot.	½ Bot.
60. Chanson Sparkling Burgundy 1926	3.50	2.00
70. G. H. Mumm's Extra Dry	5.75	3.25
80. Great Western Extra Dry	2.75	1.50
90. CHAMPAGNE COCKTAIL for two	1.50	

ALSATIAN

37. Clos des Templiers 1934	1.75	1.00
39. Riesling 1930 (Willm)	1.75	1.00

MOSELLE

41. Berncasteler 1935 (Langenbach)	2.25	1.25
43. Zeltinger Himmelreich 1935 (N. Fromm & Co.)	2.25	1.25
45. Somerauer Schlossberg 1928	2.25	

SHERRIES

	Bot.	Glass
47. Generoso (Medium & Sweet) (Duff Gordon)	2.00	.25
49. Oloroso (Rich & Sweet) (Duff Gordon)	3.25	.35
51. Amoroso (Pale & Dry) (Duff Gordon)	2.75	.30
53. Maduro (Williams & Humbert)	2.25	.25
55. Dry Sack (Williams & Humbert)	3.50	.40

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57. Game Bird Dry Tawny (Robertson's)	2.25	.25
59. Ruddy (Cockburn & Smithes)	1.75	.25
61. Delicate Old White (Cockburn & Smithes)	3.50	.40

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65. Grand Pouilly (Louis Latour)	1.75	1.00
67. Meursault 1926 (Chanson Père et Fils)	2.25	1.25

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69. Macon 1926 (Chanson Pere et Fils)	1.75	1.00
71. Pommard 1933 (Chanson Pere et Fils)	1.75	1.00
73. Fleurie 1929 (Louis Latour)	1.75	1.00

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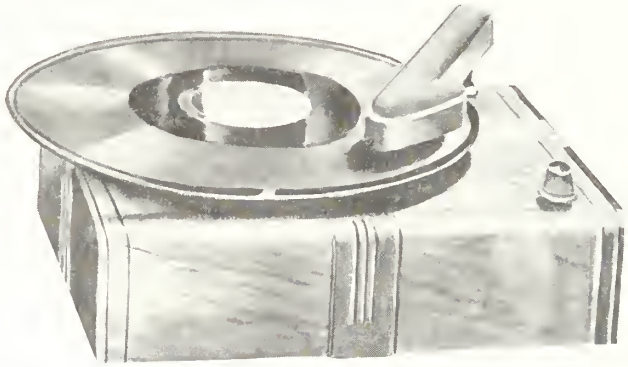

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SUNDAY, MAY 22, 1938 *Programme 19*

Concert for the benefit of the Boston Symphony Orchestra's Pension Fund—in commemoration of the 125th Anniversary of the Birth of Richard Wagner (May 22, 1813)

FRITZ MAHLER, Guest Conductor

WAGNER . . . . . "DIE WALKÜRE"

Act I. Prelude — Scene III (Siegmund and Sieglinde)

Act II. Prelude and Opening Scene (Wotan and Brünnhilde)

Act III. Introduction (The Ride of the Valkyries) Scene III (Wotan and Brünnhilde; Wotan's Farewell; Magic Fire Music)

SOLOISTS

Siegmund.....COLIN O'MORE (Tenor)
Sieglinde.....HAZEL HAYES (Soprano)
Brünnhilde.....MARGARET HALSTEAD (Soprano)
Wotan.....RAYMOND LUTZ (Bass)

Acknowledgment is made to the Boston Branch of the Richard Wagner Society for its cooperation in arranging this concert.

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are now announced

SIX CONCERTS

Series A

Thursday Evening, August 4, at 8.30

BACH	Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott"
BEETHOVEN	Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy CECILIA SOCIETY AND SOLOISTS

Saturday Evening, August 6, at 8.30

HAYDN	Symphony in E flat, No. 99 (B. & H. No. 3)
DEBUSSY	"La Mer," Three Symphonic Sketches
SIBELIUS	Symphony No. 1 in E minor, Op. 39

Sunday Afternoon, August 7, at 3.30

MOZART	"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
BRAHMS	Symphony in E minor, No. 4, Op. 98
COPLAND	Music for the Theatre
RAVEL	"Ma Mère l'Oye" ("Mother Goose")
RESPIGHI	Symphonic Poem, "The Pines of Rome"

Series B

Thursday Evening, August 11, at 8.30

WAGNER	"Die Walküre" Introduction to Act III, "The Ride of the Valkyries." Act III, Final Scene
WAGNER	Act III, "Siegfried" FOUR SOLOISTS

Saturday Evening, August 13, at 8.30

BEETHOVEN	Symphony No. 6, in F major, Op. 68, "Pastoral"
HADLEY	"Angelus" from the Symphony No. 3 in B minor, Op. 60
TCHAIKOVSKY	Symphony No. 6, in B minor, "Pathetic," Op. 74

Sunday Afternoon, August 14, at 3.30

SCHUMANN	Symphony in B-flat, No. 1, Op. 38
SIBELIUS	"Tapiola," Tone Poem
BRAHMS	Symphony No. 2 in D major, Op. 73

The postal authorities have imprinted on air mail letters of the Lenox district for Air Mail Week — May 15 to May 21 — the above reproduction. The artist's rendition here depicts the new building which Serge Koussevitzky will inaugurate on August 4th, with a performance of Beethoven's Ninth Symphony.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the Box Office, Symphony Hall.

OLIN DOWNES will lecture at the Berkshire Museum, Pittsfield, August 4, 6, 11 and 13, at 3 P.M.

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MONDAY, MAY 23, 1938 *Programme 20*

HARVARD NIGHT
PROGRAMME

ERNST HOFFMANN, '18, Guest Conductor

CRUISER HARVARD, March . . . . . Strube
OVERTURE to "Oberon" . . . . . Weber
THREE GERMAN DANCES . . . . . Mozart
SYMPHONY No. 5, "From the New World," Allegro con fuoco . . . . . Dvořák

G. WALLACE WOODWORTH, '24, Guest Conductor

MUSIC FOR FREEMASONS . . . . . Mozart
"Loudly proclaim our joy"
"Let us with joined hands"
Die Maurerfreude (Cantata for Tenor and Men's Chorus)
Soloist: JOSEPH F. LAUTNER, '21

TARANTELLA . . . . . Randall Thompson, '20
CANON: O Du Eselhafter Martin . . . . . Mozart
SYMPHONY No. 2, Finale . . . . . Randall Thompson, '20
Andante moderato—Allegro con spirito—Largamente
CHORUSES FROM THE YEOMEN OF THE GUARD . . . . . Sullivan
Soloist: D. P. MACALLESTER, '38
THE HARVARD GLEE CLUB
IRVING FINE, 1G, Accompanist

LEROY ANDERSON, '29, Guest Conductor

DANCE OF THE BUFFOONS, from "Snow Maiden" . . . . . Rimsky-Korsakov
VIENNA LIFE, Waltzes . . . . . Strauss
HARVARD FANTASY . . . . . Leroy Anderson, '29
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Hazel Hayes as Sieglinde

NEXT SUNDAY, MAY 22nd, at 8:30

"DIE WALKÜRE"

at the POPS

on the 125th Anniversary of Wagner's Birth

An innovation at the Pops Concerts will be the performance of extensive excerpts from Wagner's music drama "Die Walküre" in concert form with four soloists. Fritz Mahler, distinguished nephew of the famous composer, will be guest conductor. The programme follows:

Colin O'More as Siegmund

"DIE WALKÜRE"

PRELUDE to Act I ("The Storm")
NARRATIVE OF SIEGMUND, "Ein Schwert verhiess mir der Vater" (Act I)
LOVE DUET of Siegmund and Sieglinde (Act I)
PRELUDE to Act II, and opening scene (Brünnhilde's Cry)

PRELUDE to Act III ("The Ride of the Valkyries")
CLOSING SCENE of Act III (Brünnhilde and Wotan, Wotan's Farewell, and Magic Fire Music)

Benefit of the Orchestra's Pension Fund

Floor (table seats) $1.50, $1; 1st Balcony $1.50, $1, 75c; 2nd Balcony 50c (tax exempt)

Margaret Halstead as Brünnhilde

FRITZ MAHLER, *Guest Conductor*

Raymond Lutz as Wotan

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Berlioz Overture "Roman Carnival"
Brahms . . Hungarian Dance No. 5
Brahms . . Hungarian Dance No. 6
Chahrier . . . . . "España" Rhapsody
Chopin-Glazounov
Polonaise Militaire — A major
Conrad . . . . . Continental
deFalla . . . . . Ritual Fire Dance
Dvorak . . . . . Overture "Carnaval"
Elgar . . . Pomp and Circumstance
Gade . . . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin . . . . . Strike Up the Band
Handel . . . . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ihert . . . . . "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov . . . . . In the Village
Ketelby . . . . . "Persian Market"
Lecuona . . Malagueña — Andalucia
Liadov . . . . . Music Box
Liszt . . . "Todtentanz" (Sanromá)
MacDowell
Piano Concerto No. 2 (Sanromá)
Mascagni . . . . . Intermezzo —
"Cavalleria Rusticana"
Massenet . Meditation from "Thaïs"
McBride . . . . . Fugato
Mendelssohn . . . . . Overture —
"Midsummer Night's Dream"
Mendelssohn . . . . Wedding March —
"Midsummer Night's Dream"
Mendelssohn . Scherzo from the Octet
Mossolov . . . . . Soviet Iron Foundry
Pierné March of Little Lead Soldiers
Pierné . Entrance of the Little Fauns
Pochon . Drink to Me Only (strings)
Ponchielli . . . Dance of the Hours —
"La Gioconda"
Rachmaninoff . . Prelude in G minor
Rachmaninoff . . Prelude in C♯ minor
Rimsky-Korsakov . . . Song of India
Rimsky-Korsakov . Caprice Espagnol
Ruhinstein . . . . . Rêve Angelique
Schubert . . . . . Marche Militaire
Strauss . . . . . Donner und Blitzen
Strauss . . . . . "Citronen" Waltz
Suppé, von
Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky . . . . . Marche Slave
Thomas . . . . . "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi . . . . . Grand March — "Aida"
Verdi . . . . . Ballet Suite — "Aida"
Weber . . "Der Freischütz," Overture
Weber . . . . . "Oberon," Overture
White, Paul . . . . . Mosquito Dance
Wolf-Ferrari
Dance of the Camorristi
Youmans . . . . . Carioca

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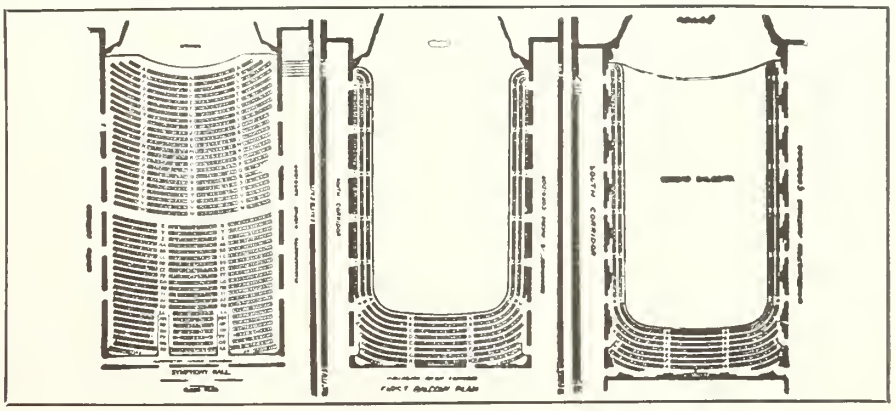

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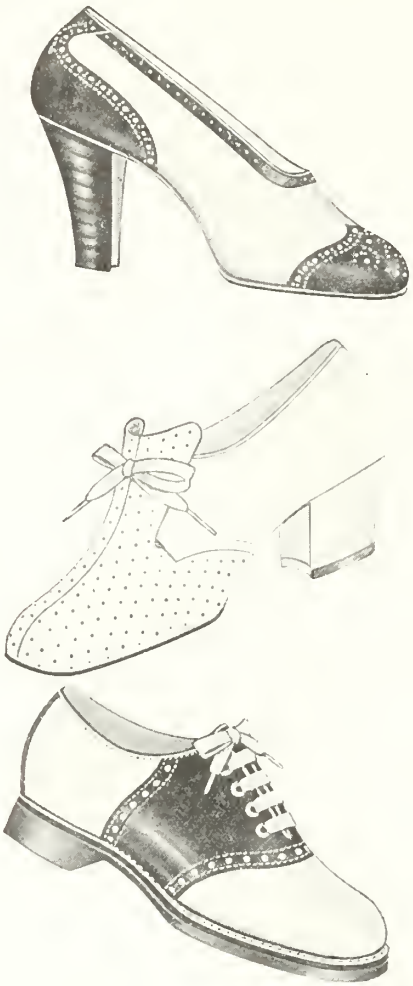

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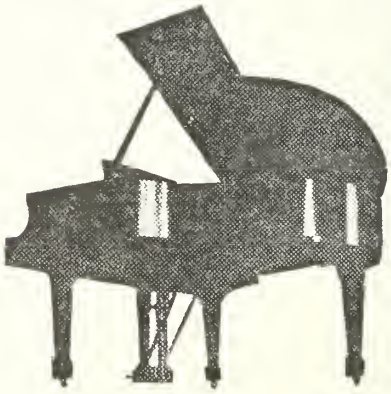

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Programme 19 SUNDAY, MAY 22, 1938 *Number 9*

Concert for the benefit of the Boston Symphony Orchestra's Pension Fund—in commemoration of the 125th Anniversary of the Birth of Richard Wagner (May 22, 1813)

FRITZ MAHLER, Guest Conductor

WAGNER . . . . . "DIE WALKÜRE"

Act I. Prelude — Scene III (Siegmund and Sieglinde)

Act II. Prelude and Opening Scene (Wotan and Brünnhilde)

Act III. Introduction (The Ride of the Valkyries) Scene III (Wotan and Brünnhilde: Wotan's Farewell; Magic Fire Music)

SOLOISTS

Siegmund.....COLIN O'MORE (Tenor)
Sieglinde.....HAZEL HAYES (Soprano)
Brünnhilde.....MARGARET HALSTEAD (Soprano)
Wotan.....RAYMOND LUTZ (Bass)

Acknowledgment is made to the Boston Branch of the Richard Wagner Society for its cooperation in arranging this concert.

(Synopsis on page 17)

HARVARD NIGHT (with Harvard Glee Club). Guest Conductors: G. Wallace Woodworth, Ernst Hoffmann, Leroy Anderson . . . . . Monday, May 23

HANS WIENER and his Dance Group (In a new ballet "The Incredible Flutist"; music by Walter Piston) Monday, May 30 and Tuesday, May 31

Water color costume designs by Marco Montedoro for "The Incredible Flutist" are on view in the First Balcony Foyer

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ARTHUR FIEDLER Smokes Juleps

Programme 20

MONDAY, MAY 23, 1938

HARVARD NIGHT PROGRAMME

ERNST HOFFMANN, '18, Guest Conductor

CRUISER HARVARD, March . . . . . Strube
*OVERTURE to "Oberon" . . . . . Weber
THREE GERMAN DANCES . . . . . Mozart
Hurdy-gurdy Canary Bird Sleighride
SYMPHONY No. 5, "From the New World," Allegro con fuoco . . . . Dvořák

G. WALLACE WOODWORTH, '24, Guest Conductor

MUSIC FOR FREEMASONS . . . . . Mozart
"Loudly proclaim our joy" "Let us with joined hands"
Die Maurerfreude (Cantata for Tenor and Men's Chorus)
Soloist: JOSEPH F. LAUTNER, '21
TARANTELLA . . . . . Randall Thompson, '20
CANON: O Du Eselhafter Martin . . . . . Mozart
SYMPHONY No. 2, Finale . . . . . Randall Thompson, '20
CHORUSES FROM THE YEOMEN OF THE GUARD . . . . . Sullivan
Soloist: D. P. MACALLESTER, '38
THE HARVARD GLEE CLUB
IRVING FINE, 1G, Accompanist

LEROY ANDERSON, '29, Guest Conductor

DANCE OF THE BUFFOONS, from "Snow Maiden" . . . . Rimsky-Korsakov
VIENNA LIFE, Waltzes . . . . . Strauss
HARVARD FANTASY . . . . . Leroy Anderson, '29

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HANS WIENER and his Dance Group (In a new ballet "The Incredible Flutist"; music by Walter Piston)
Monday, May 30 and Tuesday, May 31

Water color costume designs by Marco Montedoro for "The Incredible Flutist" are on view in the First Balcony Foyer

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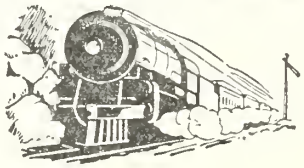

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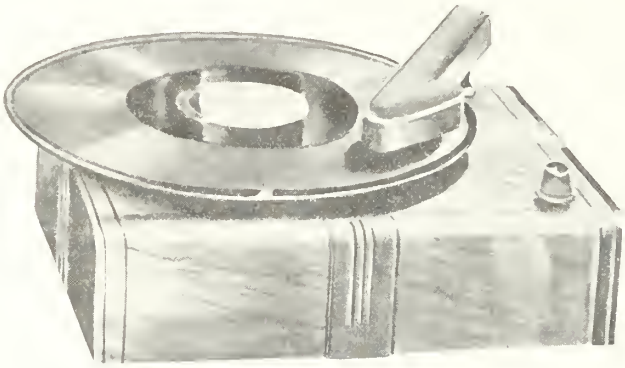

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TUESDAY, MAY 24, 1938 *Programme 21*

PROGRAMME

PRELUDE to "Carmen" . . . . . Bizet

OVERTURE, "The Hebrides" ("Fingal's Cave") . . . . . Mendelssohn

WALTHER'S PRIZE SONG from "Die Meistersinger von Nürnberg" . . Wagner

THE RIDE OF THE VALKYRIES . . . . . Wagner

PEER GYNT Suite, No. 1 . . . . . Grieg

Morning Mood — Anitra's Dance — In the Hall of the Troll King

AVE MARIA . . . . . Bach-Gounod

BALLET SUITE, "Nutcracker" . . . . . Tchaikovsky

Miniature March — Dance of the Sugar Fairy — Russian Dance (Trépak) — Waltz of the Flowers

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SIX CONCERTS

Series A

Thursday Evening, August 4, at 8.30

BACH	Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott"
BEETHOVEN	Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy CECILIA SOCIETY AND SOLOISTS

Saturday Evening, August 6, at 8.30

HAYDN	Symphony in E flat, No. 99 (B. & H. No. 3)
DEBUSSY	"La Mer," Three Symphonic Sketches
SIBELIUS	Symphony No. 1 in E minor, Op. 39

Sunday Afternoon, August 7, at 3.30

MOZART	"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
BRAHMS	Symphony in E minor, No. 4, Op. 98
COPLAND	Music for the Theatre
RAVEL	"Ma Mère l'Oye" ("Mother Goose")
RESPIGHI	Symphonic Poem, "The Pines of Rome"

Series B

Thursday Evening, August 11, at 8.30

WAGNER	"Die Walküre" Introduction to Act III, "The Ride of the Valkyries." Act III, Final Scene
WAGNER	Act III, "Siegfried" FOUR SOLOISTS

Saturday Evening, August 13, at 8.30

BEETHOVEN	Symphony No. 6, in F major, Op. 68, "Pastoral"
HADLEY	"Angelus" from the Symphony No. 3 in B minor, Op. 60
TCHAIKOVSKY	Symphony No. 6, in B minor, "Pathetic," Op. 74

Sunday Afternoon, August 14, at 3.30

SCHUMANN	Symphony in B-flat, No. 1, Op. 38
SIBELIUS	"Tapiola," Tone Poem
BRAHMS	Symphony No. 2 in D major, Op. 73

The postal authorities have imprinted on air mail letters of the Lenox district for Air Mail Week — May 15 to May 21 — the above reproduction. The artist's rendition here depicts the new building which Serge Koussevitzky will inaugurate on August 4th, with a performance of Beethoven's Ninth Symphony.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the Box Office, Symphony Hall.

OLIN DOWNES will lecture at the Berkshire Museum, Pittsfield, August 4, 6, 11 and 13, at 3 P.M.

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WEDNESDAY, MAY 25, 1938 *Programme 22*

PROGRAMME

MARCH, "Second Connecticut" . . . . . Reeves
OVERTURE to "Light Cavalry" . . . . . Suppé
*SCHERZO IN G MINOR from the Octet for Strings . . . . . Mendelssohn
FINLANDIA, Symphonic Poem . . . . . Sibelius

GEORGIAN MARCH from the "Caucasian Sketches" . . . . . Ippolitov-Ivanov
OVERTURE to "Leonore" No. 3 . . . . . Beethoven
AUSTRIAN PEASANT DANCES . . . . . Schönherr
Wedding March (Hallstatt, 1800)—"Schuhplattler" (Tyrol)—"G'strampfter" (Salzburg)—"Santanz" ("Hog Dance," Tyrol)—"Zwoaschritt" (Two Step, Styria)
BOLERO . . . . . Ravel

ESTUDIANTINA, Waltzes . . . . . Waldteufel
*JEALOUSY, Gypsy Tango . . . . . Gade
WINTERGREEN FOR PRESIDENT from "Of Thee I Sing" . . . . . Gershwin

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SUNDAY, MAY 29, 1938

PROGRAMME

OVERTURE to "Russlan and Ludmilla" . . . . . Glinka

SYMPHONY No. 4 in F minor, Op. 36 . . . . . Tchaikovsky

I. Andante sostenuto. Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco

CONCERTO in F major for Three Pianos and Orchestra (Koechel No. 242) . Mozart

I. Allegro
II. Adagio
III. Rondo

Soloists:

JESÚS MARÍA SANROMÁ — HEINRICH GEBHARD — ARTHUR FIEDLER

PRELUDE to "Die Meistersinger von Nürnberg" . . . . . Wagner

"DIE WALKÜRE"

Although *The Valkyrie* occupies the second evening of *The Ring*, its prelude actually opens the principal story of *The Ring*—the story of Wotan's attempt to regain the treasure of the Rhinegold and its measureless power through mortal means. The single act of the music drama *The Rhinegold* is a prologue to the three full-length works that are to follow; it is a "fore-evening," as Wagner styled it, to the three evenings of the tetralogy proper.

Wotan has been living in the earth's forest as Wolfe with his mortal son and daughter, Siegmund and Sieglinde. In Siegmund he hopes to rear a hero whose might will win back the treasure from the giant Fafnir, who has changed himself into a dragon to protect it. But wild foes have ravaged Wolfe's house, dragged away Sieglinde to be Hunding's wife, and driven Siegmund into the wood. Wolfe vanishes, leaving Siegmund alone and unknown in the world, the object of scorn and combat. Fleeing from an enemy tribe, his most recent torment, he chances upon the hut of Hunding in a fierce storm.

The prelude to the first act of *The Valkyrie* depicts the tempest raging in the forest. Fed and cared for by his unrecognized sister Sieglinde, Siegmund is grudgingly allowed shelter for the night by Hunding. Hospitality requires as much. But they must fight at dawn.

At the beginning of the third scene, Siegmund throws himself on the couch before the fire. Forlorn and weaponless, he recalls that his father foretold him a sword: "I should find it in sorest need." As in bitter apostrophe he demands the sword, the embers of the dying fire fall together and a sudden flame lights up a blade of light on the trunk of the great ash tree about which Hunding's hut is constructed. Siegmund thinks that the soft luminous glance of Sieglinde has lingered in the room; and as suddenly as it appeared the lingering flame dies. Sieglinde slips in. She has drugged Hunding, and now she tells Siegmund of the sword that was driven into the ash tree by the stranger at her wedding. Only the strongest hero should draw it forth. The Valhalla motive in the orchestra tells us at once that the stranger was Wotan: this is the promised sword. As the instinctive love of Siegmund and Sieglinde springs into passion, the door of the hut swings open. The storm has passed, and the full moon shines on a lustrous spring night. "Who passed? Who entered here?" cries Sieglinde. In ecstasy Siegfried answers her. "No one passed, but one has come: see now how Spring smiles in the hall!"

Siegmund draws forth the sword from the ash tree with a tremendous effort as Sieglinde recognizes him: "Thine own true sister thou winnest at once with the sword!" In passionate intoxication the two flee into the wood.

The prelude to the second act depicts their flight through the wood before vengeful Hunding and his hounds. Wotan summons his favorite daughter Brünnhilde to the struggle between Hunding and Siegmund, and we hear her savage and exultant cries to her sister Valkyries. In the familiar "Ride of the Valkyries," prelude to the final act, Wagner depicts the flight of the maids to Valhalla with slain heroes, one of whom we know to be Siegmund. Wotan is seeking Brünnhilde in wrath for disobeying his command that she should not protect Siegmund. She begs Sieglinde to hide herself in the forest, where in greatest safety she may bring forth her babe Siegfried.

Wotan overtakes Brünnhilde and denounces her bitterly. For her punishment she will lose her right to bring heroes to Valhalla; she will be banned from Wotan's sight. He will lay her in sleep upon the mountain top, where one shall find her and take away the things she treasures most. His anger has faded into sadness by the beginning of the third scene, and in a final wave of tenderness he bids his child farewell, promising to protect her with a ring of magic fire through which alone he who knows not fear can climb. As the fire gushes from the rock Wotan leaves Brünnhilde in sleep.

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Brahms . . Hungarian Dance No. 6
Chabrier . . . . . "España" Rhapsody
Chopin-Glazounov
Polonaise Militaire — A major
Conrad . . . . . Continental
deFalla . . . . . Ritual Fire Dance
Dvorak . . . . . Overture "Carnaval"
Elgar . . . Pomp and Circumstance
Gade . . . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin . . . . Strike Up the Band
Handel . . . . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert . . . . . "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov . . . . . In the Village
Ketelby . . . . . "Persian Market"
Lecuona . . Malagueña — Andalucia
Liadov . . . . . Music Box
Liszt . . "Todtentanz" (Sanromá)
MacDowell
Piano Concerto No. 2 (Sanromá)
Mascagni . . . . . Intermezzo —
"Cavalleria Rusticana"
Massenet . Meditation from "Thaïs"
McBride . . . . . Fugato
Mendelssohn . . . . . Overture —
"Midsummer Night's Dream"
Mendelssohn . . . . Wedding March —
"Midsummer Night's Dream"
Mendelssohn . Scherzo from the Octet
Mossolov . . . . . Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierné . Entrance of the Little Fauns
Pochon . Drink to Me Only (strings)
Ponchielli . . . Dance of the Hours —
"La Giocouda"
Rachmauinoff . Prelude in G minor
Rachmaninoff . Prelude in C♯ minor
Rimsky-Korsakov . . . . Song of India
Rimsky-Korsakov . Caprice Espagnol
Rubinstein . . . . . Rêve Angelique
Schubert . . . . . Marche Militaire
Strauss . . . . Donner und Blitzen
Strauss . . . . . "Citronen" Waltz
Suppé, von
Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky . . . . . Marche Slave
Thomas . . . . . "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi . . . . Grand March — "Aida"
Verdi . . . . . Ballet Suite — "Aida"
Weber . . "Der Freischütz," Overture
Weber . . . . . "Oberon," Overture
White, Paul . . . . Mosquito Dance
Wolf-Ferrari
Dance of the Camorristi
Youmans . . . . . Carioca

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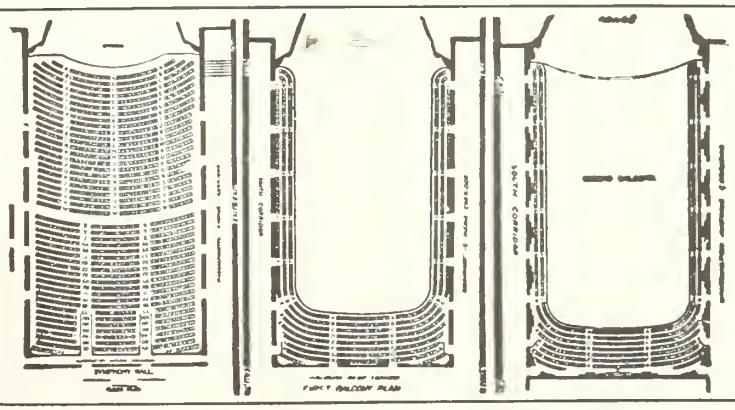

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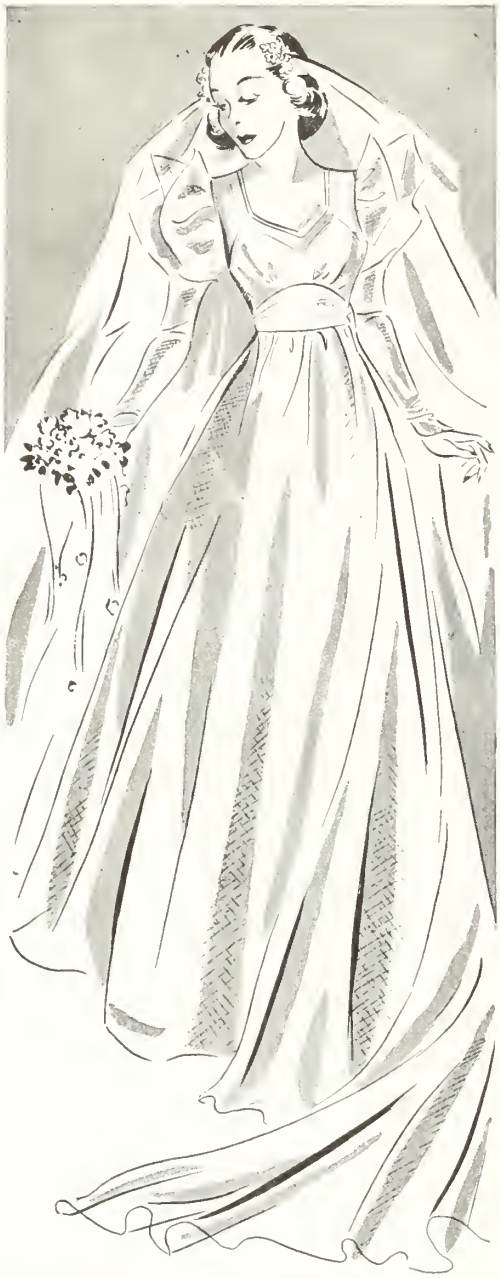

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Programme 20 — *Number 10*

MONDAY, MAY 23, 1938

HARVARD NIGHT PROGRAMME

ERNST HOFFMANN, '18, Guest Conductor

CRUISER HARVARD, March . . . . . Strube
*OVERTURE to "Oberon" . . . . . Weber
THREE GERMAN DANCES . . . . . Mozart
Hurdy-gurdy — Canary Bird — Sleighride
SYMPHONY No. 5, "From the New World," Allegro con fuoco . . . . . Dvořák

G. WALLACE WOODWORTH, '24, Guest Conductor

MUSIC FOR FREEMASONS . . . . . Mozart
"Loudly proclaim our joy" — "Let us with joined hands"
Die Maurerfreude (Cantata for Tenor and Men's Chorus)
Soloist: JOSEPH F. LAUTNER, '21
TARANTELLA . . . . . Randall Thompson, '20
CANON: O Du Eselhafter Martin . . . . . Mozart
SYMPHONY No. 2, Finale . . . . . Randall Thompson, '20
CHORUSES FROM THE YEOMEN OF THE GUARD . . . . . Sullivan
Soloist: D. P. MACALLESTER, '38
THE HARVARD GLEE CLUB
IRVING FINE, '16, Accompanist

LEROY ANDERSON, '29, Guest Conductor

DANCE OF THE BUFFOONS, from "Snow Maiden" . . . . Rimsky-Korsakov
VIENNA LIFE, Waltzes . . . . . Strauss
HARVARD FANTASY . . . . . Leroy Anderson, '29

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HANS WIENER and his Dance Group . . . . . Monday, May 30 and Tuesday, May 31
REQUEST NIGHT (Last Sunday Concert) See page 6 . . . . . Sunday, June 5

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Programme 21 TUESDAY, MAY 24, 1938 *Number 10*

PROGRAMME

PRELUDE to "Carmen" . . . . . Bizet
OVERTURE, "The Hebrides" ("Fingal's Cave") . . . . . Mendelssohn
WALTHER'S PRIZE SONG from "Die Meistersinger von Nürnberg" . . Wagner
THE RIDE OF THE VALKYRIES . . . . . Wagner

PEER GYNT Suite, No. 1 . . . . . Grieg
Morning Mood — Anitra's Dance — In the Hall of the Troll King
AVE MARIA . . . . . Bach-Gounod
BALLET SUITE, "Nutcracker" . . . . . Tchaikovsky
Miniature March — Dance of the Sugar Fairy — Russian Dance (Trépak) — Waltz of the Flowers

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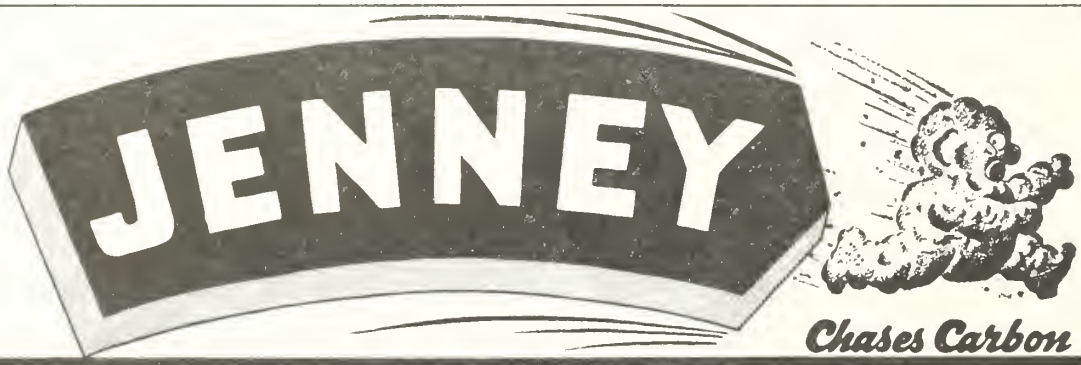
REQUEST NIGHT (Last Sunday Concert) See page 6 . . . . . Sunday, June 5
CHILDREN'S NIGHT . . . . . Friday, June 17
Water color costume designs by Marco Montedoro for "The Incredible Flutist" are on view in the First Balcony Foyer



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Programme 22

WEDNESDAY, MAY 25, 1938

PROGRAMME

MARCH, "Second Connecticut" . . . . . Reeves
OVERTURE to "Light Cavalry" . . . . . Suppé
*SCHERZO IN G MINOR from the Octet for Strings . . . . . Mendelssohn
FINLANDIA, Symphonic Poem . . . . . Sibelius

GEORGIAN MARCH from the "Caucasian Sketches" . . . . . Ippolitov-Ivanov
OVERTURE to "Leonore" No. 3 . . . . . Beethoven
AUSTRIAN PEASANT DANCES . . . . . Schönherr
Wedding March (Hallstatt, 1800)—"Schuhplattler" (Tyrol)—"G'strampfter" (Salzburg)—"Sautanz" ("Hog Dance," Tyrol)—"Zwoaschritt" (Two Step, Styria)
BOLERO . . . . . Ravel

ESTUDIANTINA, Waltzes . . . . . Waldteufel
*JEALOUSY, Gypsy Tango . . . . . Gade
WINTERGREEN FOR PRESIDENT from "Of Thee I Sing" . . . . . Gershwin

*Pops Recording

Programme 23

THURSDAY, MAY 26, 1938

PROGRAMME

HUNGARIAN MARCH, "Rakoczy" . . . . . Berlioz
OVERTURE to "Orpheus in Hades" . . . . . Offenbach
MINUET (for Strings) . . . . . Bolzoni
*MARCHE SLAVE . . . . . Tchaikovsky

WHEELER BECKETT, Guest Conductor

OVERTURE to "The Flying Dutchman" . . . . . Wagner
SYMPHONY NO. 1, in C minor . . . . . Beckett
Lento—Allegro—Lento
Andante
Allegro vivace

BURROUGHS NEWSBOYS HARMONICA BAND

NIGHT FROTH, Rhapsody . . . . . Peggy Stuart
FANTASIA, "Snow White and the Seven Dwarfs" . . . . . Churchill-Bodge
UP THE STREET, March . . . . . Morse

*Pops Recording

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BALLOT "REQUEST NIGHT" at the POPS

SUNDAY EVENING, JUNE 5

The following Pieces are my choice to appear on this Programme:

1

2

3

Name

Address

Mail this Vote to ARTHUR FIEDLER, Symphony Hall, or drop it in the box at the Massachusetts Avenue entrance

Complete Recording of Bach's St. Matthew Passion

By ALEXANDER WILLIAMS

About a year after the memorable performance of the St. Matthew Passion by the combined forces of the Boston Symphony Orchestra, Harvard and Radcliffe choruses and soloists, both instrumental and vocal, under Dr. Koussevitzky, the records taken at the time have been issued. The experiment was considered to be hazardous, since there could be no retakes. Everything had to function smoothly, the audience had to co-operate, and the experts from the RCA Victor Company had to be constantly on their toes to see that the records ended logically.

Some doubts were expressed at the time and have since been repeated in one or two critical reviews of the completed records as to whether a really satisfactory result could be obtained from the experiment. These doubts, we feel, have been exaggerated. The value of the undertaking, of actually transcribing for posterity a good performance of a long and difficult masterpiece is so great that the pauses at the beginning of many records before the music begins and the several inconvenient breaks at the end can readily be discounted.

What is more important is that the music is heard with remarkable clarity. The soloists and the instrumentation are heard to excellent advantage, and the chorus sounds less massive than it appeared to do in Symphony Hall. It has always been one of the complaints of Bach scholars that the modern custom of large choruses has been everywhere retained to the disadvantage of the highly significant orchestra voices. On the records the size and vigor of the chorus is somehow less objectionable. . . .

The greatest reason for minimizing occasional, and in such a work inevitable, faults in the performance and recording of the St. Matthew Passion is, of course, its tremendous stature as a work of art. There is no choral work by any other composer which can touch it for purity of spirit, for the combination of the devout and the dramatic. It is the greatest musical account of the profoundest experience of Christianity, the Passion and Crucifixion of Our Lord. No pains, therefore, should be spared for the transmission of a full and reasonably authentic and vital production of such a work.

It is easy and very possibly healthy for scholars to take issue with various points about the interpretation of Bach's larger works and indicates their vitality in the musical life of today. The achievement of the RCA Victor Company has been a marvel of scientific ingenuity. The work of the forces under Dr. Koussevitzky, subject to one or two reservations, also is superb accomplishment. Even the audience, whose right to cough and leave concerts early is held too sacred, refrained entirely from the latter privilege and only rarely indulged in the former. As a matter of fact the unavoidable shortcomings in timing on the records, without the benefit of studio conditions, gives one the not disagreeable impression of being present at a real performance. There is something less smugly mechanical as a result.

The records are issued in three large volumes whose price, naturally, is high. Accompanying them is a pamphlet offering the text, an introduction by Mr. G. H. L. Smith describing the conditions under which the recording was made and an explanatory essay by Dr. Archibald T. Davison. The text is further embellished with Arabic numerals referring to the ordinary piano score and Roman numerals indicating the end of each record. Thus the owner of a set can dip accurately into any part of the St. Matthew Passion. This process, which we have recently enjoyed, is fascinating. You find yourself going on and on, playing just one more, until you realize that you might just as well have started at the beginning and gone right through to the end and then stopped, according to the recommendation of the King of Hearts at the trial. It is, all things considered, a fine piece of work and an interesting step in the processes of recording.

— *Boston Herald,* Sunday, May 15, 1938.

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Six Dealers in this vicinity have combined to present to the Pops audiences the opportunity to purchase Boston Pops records and other Victor selections within Symphony Hall. See this new display booth during the intermissions or after the concert.

Mr. Fiedler in the act of autographing his recording of Mozart's "Serenade" for wind instruments by Arthur Fiedler's Sinfonietta of eight Boston Symphony musicians. Ask Mr. Fiedler to autograph your album this evening. Below is a view of the new Victor Record Society booth at Symphony Hall, where you may obtain full details regarding all Victor Records and equipment.

TONIGHT HAVE ARTHUR FIEDLER SIGN YOUR VICTOR ALBUM

The conductor will be glad to autograph any Victor albums recorded under his direction, such as Mozart's "Serenade" for Eight Wind Instruments; Ibert's "Divertissement" and the MacDowell Piano Concerto; Gershwin's "Rhapsody in Blue" and "Strike Up the Band"; Liszt's "Todtentanz," with Sanromá. Note also the new release, Mozart's "Divertimento No. 15." And look for the Pops album of five Strauss Waltzes at Victor dealers, June 1. Obtain your albums at the Victor Record Booth at Symphony Hall, first floor foyer. Mr. Fiedler looks forward to meeting you in the conductor's room after the concert.

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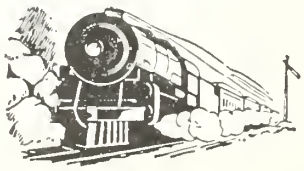

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20. Bollinger Brut 1929	5.75	3.25
30. Moet Chandon Brut Cuvee AA	4.50	
40. Ackerman Dry Royal	3.25	1.75
50. Vouvray Monopole 1928	3.25	1.75

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1. Bordeaux Superieur Rouge (De Luze)	1.50	1.00
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5. Chateau Pontet Canet 1929	2.00	1.25

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9. Rudisheimer 1934 (Langenbach)	2.25	1.25
11. Niersteiner 1935 (Langenbach)	1.75	1.00
13. Niersteiner (Guntrum)	2.00	1.25
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23. Chateau Olivier Graves 1934 (Eschenauer)	1.50	1.00
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27. Pastene Sparkling Moscato (White Semi-Sweet)	1.90	1.00
29. Pastene Sparkling Gragnano (Red Dry)	1.90	
31. Brolio Chianti Red	1.25	.75
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33. Bigi Orvieto Sweet & Dry straw flasks	1.50	.90
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57. Game Bird Dry Tawny (Robertson's)	2.25	.25
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63. Chablis (Louis Latour)	1.50	.85
65. Grand Pouilly (Louis Latour)	1.75	1.00
67. Meursault 1926 (Chanson Père et Fils)	2.25	1.25

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73. Fleurie 1929 (Louis Latour)	1.75	1.00

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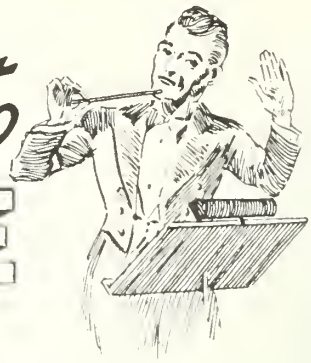

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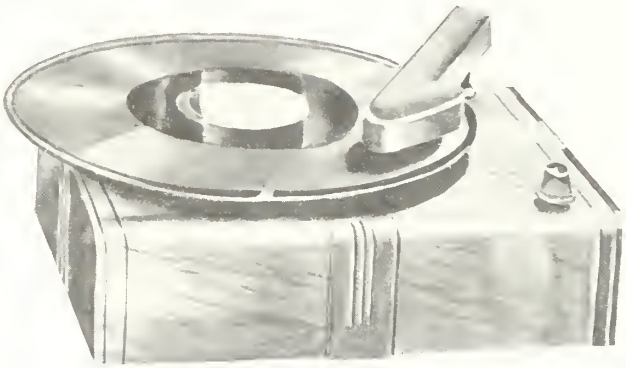

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FRIDAY, MAY 27, 1938 *Programme 24*

PROGRAMME

WEDDING MARCH from "Le Coq d'Or"	Rimsky-Korsakov
OVERTURE to "Semiramide"	Rossini
MINUET from "L'Arlesienne"	Bizet
*SOVIET IRON WORKS	Mossolov
PRELUDE AND LOVE DEATH from "Tristan and Isolde"	Wagner
HORA STACCATO (Roumanian)	Dinicu-Heifetz
ARTISTS' LIFE, Waltzes	Strauss
SIXTH SLAVONIC DANCE	Dvořák
INTERMEZZO from "Goyescas"	Granados
MARCH, "On the Mall"	Goldman

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SIX CONCERTS

Series A

Thursday Evening, August 4, at 8.30

BACH	Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott"
BEETHOVEN	Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy CECILIA SOCIETY AND SOLOISTS

Saturday Evening, August 6, at 8.30

HAYDN	Symphony in E flat, No. 99 (B. & H. No. 3)
DEBUSSY	"La Mer," Three Symphonic Sketches
SIBELIUS	Symphony No. 1 in E minor, Op. 39

Sunday Afternoon, August 7, at 3.30

MOZART	"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
BRAHMS	Symphony in E minor, No. 4, Op. 98
COPLAND	Music for the Theatre
RAVEL	"Ma Mère l'Oye" ("Mother Goose")
RESPIGHI	Symphonic Poem, "The Pines of Rome"

Series B

Thursday Evening, August 11, at 8.30

WAGNER	"Die Walküre" Introduction to Act III, "The Ride of the Valkyries," Act III, Final Scene
WAGNER	Act III, "Siegfried" FOUR SOLOISTS

Saturday Evening, August 13, at 8.30

BEETHOVEN	Symphony No. 6, in F major, Op. 68, "Pastoral"
HADLEY	"Angelus" from the Symphony No. 3 in B minor, Op. 60
TCHAIKOVSKY	Symphony No. 6, in B minor, "Pathetic," Op. 74

Sunday Afternoon, August 14, at 3.30

SCHUMANN	Symphony in B-flat, No. 1, Op. 38
SIBELIUS	"Tapiola," Tone Poem
BRAHMS	Symphony No. 2 in D major, Op. 73

The postal authorities have imprinted on air mail letters of the Lenox district for Air Mail Week — May 15 to May 21 — the above reproduction. The artist's rendition here depicts the new building which Serge Koussevitzky will inaugurate on August 4th, with a performance of Beethoven's Ninth Symphony.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the Box Office, Symphony Hall.

OLIN DOWNES will lecture at the Berkshire Museum, Pittsfield, August 4, 6, 11 and 13, at 3 P.M.

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SATURDAY, MAY 28, 1938 *Programme 25*

PROGRAMME

POLONAISE from "Eugene Oniegin" . . . . . Tchaikovsky
OVERTURE to "The Bartered Bride" . . . . . Smetana
MINUTE WALTZ . . . . . Chopin
BALLET MUSIC from "Faust" . . . . . Gounod
Waltz — Dance of Phryne — Bacchanale

LES PRELUDES, Symphonic Poem . . . . . Liszt
*RHAPSODY IN BLUE . . . . . Gershwin
Soloist: JESÚS MARÍA SANROMÁ

GIRLS OF BADEN, Waltzes . . . . . Komzak
*PRAYER OF THANKSGIVING (Old Dutch Hymn) . . . . . Valerius-Kremser
ENTRANCE OF THE GLADIATORS . . . . . Fucik

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SUNDAY, MAY 29, 1938 *Programme 26*

PROGRAMME

OVERTURE to "Russlan and Ludmilla" . . . . . Glinka

SYMPHONY No. 4 in F minor, Op. 36 . . . . . Tchaikovsky

I. Andante sostenuto. Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco

CONCERTO in F major for Three Pianos and Orchestra (Koechel No. 242) . Mozart

I. Allegro
II. Adagio
III. Rondo

Soloists:

JESÚS MARÍA SANROMÁ — HEINRICH GEBHARD — ARTHUR FIEDLER

PRELUDE to "Die Meistersinger von Nürnberg" . . . . . Wagner

TARANTELLA . . . *Randall Thompson*

(Harvard Night — May 23)

Do you remember an Inn,
Miranda?
Do you remember an Inn?
And the tedding and the spreading
Of the straw for a bedding,
And the fleas that tease in the High Pyrenees,
And the wine that tasted of the tar?
And the cheers and the jeers of the young muleteers
(Under the dark of the vine verandah)?

Do you remember an Inn, Miranda,
Do you remember an Inn?
And the cheers and the jeers of the young muleteers
Who hadn't got a penny,
And who weren't paying any,
And the hammer at the doors and the Din?
And the Hip! Hop! Hap!
Of the clap
Of the hands to the twirl and the swirl
Of the girl gone chancing,
Glancing,
Dancing,
Backing and advancing,
Snapping of the clapper to the spin
Out and in —
And the Ting, Tong, Tang of the guitar!
Do you remember an Inn,
Miranda?
Do you remember an Inn?

Never More;
Miranda,
Never More.
Only the high peaks hoar:
And Aragon a torrent at the door.
No sound
In the walls of the Halls where falls
The tread
Of the feet of the dead to the ground.
No sound:
Only the boom
Of the far Waterfall like Doom.

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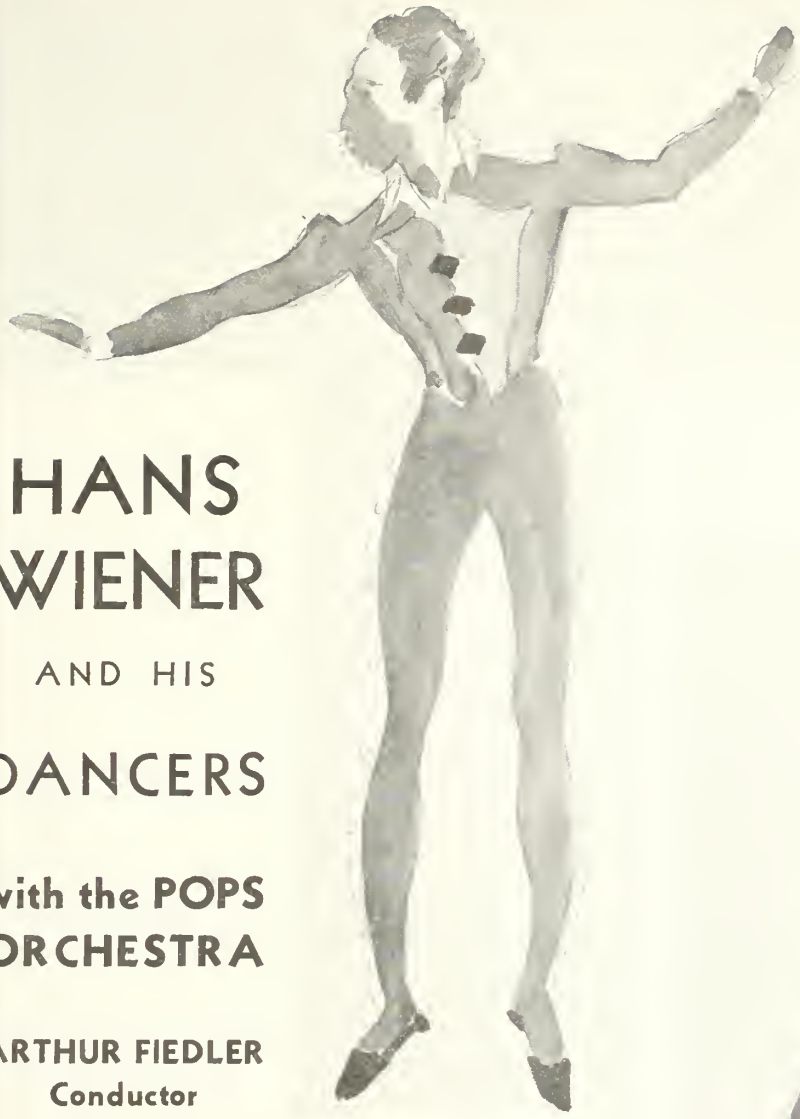
AT THE POPS

Monday, May 30

Tuesday, May 31



HANS WIENER

AND HIS

DANCERS

with the POPS ORCHESTRA

ARTHUR FIEDLER
Conductor

IN

"THE INCREDIBLE FLUTIST"

A DANCE PLAY

The score has been composed for the occasion by WALTER PISTON, and will have its first performances.

The costumes and settings have been made by MARCO MONTEDORO (Designer for Radio City Music Hall).

Programme 27

MONDAY, MAY 30, 1938

PROGRAMME

MARCH, "Stars and Stripes Forever" . . . . . Sousa

BALLET SUITE . . . . . Rameau-Mottl
Minuet from "Platée" — Musette — Tambourin from "Fêtes d'Hébé"

HANSEL AND GRETEL, Sandman's Song, and Prayer . . . . . Humperdinck

OVERTURE to "William Tell" . . . . . Rossini

OVERTURE to "Euryanthe" . . . . . Weber

BY THE BEAUTIFUL BLUE DANUBE, Waltzes . . . . . Strauss

AMERICAN FANTASY . . . . . Herbert

THE INCREDIBLE FLUTIST, a Dance Play . . . . . Piston
(First performance)

HANS WIENER
And His Dancers
with Orchestra

Programme 28

TUESDAY, MAY 31, 1938

PROGRAMME

PROCESSION OF BACCHUS, from "Sylvia" . . . . . Delibes

*OVERTURE to "Mignon" . . . . . Thomas

INTRODUCTION TO ACT III, "Die Meistersinger von Nürnberg" . . . Wagner

FINALE from the Suite "Cinderella" . . . . . Eric Coates
Arrival of the Prince and his Attendants

AUSTRIAN PEASANT DANCES . . . . . Schönherr
Wedding March (Hallstatt, 1800) — "Schuhplattler" (Tyrol) — "G'strampfter" (Salzburg) — "Sautanz" ("Hog Dance," Tyrol) — "Zwoaschritt" (Two Step, Styria)

*LARGO from "Xerxes" . . . . . Handel

PATHETIC Symphony, No. 6: Allegro molto vivace . . . . . Tchaikovsky

---

THE INCREDIBLE FLUTIST, a Dance Play . . . . . Piston

HANS WIENER
And His Dancers
with Orchestra

*Pops Recording

CHILDREN'S NIGHT

FRIDAY, JUNE 17

BOSTON "POPS" ORCHESTRA VICTOR RECORDS

•

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CONDUCTING

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Berlioz Overture "Roman Carnival"
Brahms . . . Hungarian Dance No. 5
Brahms . . . Hungarian Dance No. 6
Chabrier . . . . . "España" Rhapsody
Chopin-Glazounov
Polonaise Militaire — A major
Conrad . . . . . Continental
deFalla . . . . . Ritual Fire Dance
Dvorak . . . . . Overture "Carnaval"
Elgar . . . . Pomp and Circumstance
Gade . . . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin . . . . . Strike Up the Band
Handel . . . . . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert . . . . . "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov . . . . . In the Village
Ketelby . . . . . "Persian Market"
Lecuona . . Malagueña — Andalucia
Liadov . . . . . Music Box
Liszt . . . . "Todtentanz" (Sanromá)
MacDowell
Piano Coucerto No. 2 (Sanromá)
Mascagni . . . . . Intermezzo —
"Cavalleria Rusticana"
Massenet . . Meditation from "Thaïs"
McBride . . . . . Fugato
Mendelssohn . . . . . Overture —
"Midsummer Night's Dream"
Mendelssohn . . . . Wedding March —
"Midsummer Night's Dream"
Mendelssohn . Scherzo from the Octet
Mossolov . . . . . Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierué . Entrance of the Little Fauns
Pochon . Drink to Me Only (strings)
Ponchielli . . . Dance of the Hours —
"La Gioconda"
Rachmaninoff . Prelude in G minor
Rachmaninoff . . Prelude in C♯ minor
Rimsky-Korsakov . . . . Song of India
Rimsky-Korsakov . Caprice Espagnol
Rubinstein . . . . . Rêve Angelique
Schubert . . . . . Marche Militaire
Strauss . . . . . Donner und Blitzen
Strauss . . . . . "Citroneu" Waltz
Suppé, von
Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky . . . . . Marche Slave
Thomas . . . . . "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi . . . . . Grand March — "Aida"
Verdi . . . . . Ballet Suite — "Aida"
Weber . . "Der Freischütz," Overture
Weber . . . . . "Oberon," Overture
White, Paul . . . . . Mosquito Dance
Wolf-Ferrari
Dance of the Camorristi
Youmans . . . . . Carioca

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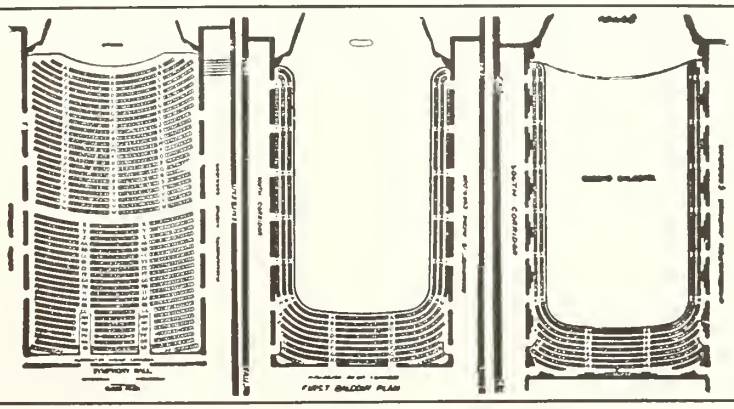

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Programme 22 — WEDNESDAY, MAY 25, 1938 — *Number 11*

PROGRAMME

MARCH, "Second Connecticut" . . . . . Reeves
OVERTURE to "Light Cavalry" . . . . . Suppé
*SCHERZO IN G MINOR from the Octet for Strings . . . . . Mendelssohn
FINLANDIA, Symphonic Poem . . . . . Sibelius

GEORGIAN MARCH from the "Caucasian Sketches" . . . . . Ippolitov-Ivanov
OVERTURE to "Leonore" No. 3 . . . . . Beethoven
AUSTRIAN PEASANT DANCES . . . . . Schönherr
Wedding March (Hallstatt, 1800)—"Schuhplattler" (Tyrol)—"G'strampfter" (Salzburg)—"Sautanz" ("Hog Dance," Tyrol)—"Zwoaschritt" (Two Step, Styria)
BOLERO . . . . . Ravel

ESTUDIANTINA, Waltzes . . . . . Waldteufel
*JEALOUSY, Gypsy Tango . . . . . Gade
WINTERGREEN FOR PRESIDENT from "Of Thee I Sing" . . . . . Gershwin

The Beacon School, the Everett Teachers' Association, and the Wheelock School have taken groups of tables.

*Pops Recording

MOZART'S CONCERTO FOR THREE PIANOS . . . . . Sunday, May 29
HANS WIENER and his Dance Group (In a new ballet "The Incredible Flutist"; music by Walter Piston) Monday, May 30 and Tuesday, May 31
REQUEST NIGHT (Last Sunday Concert) See page 6 . . . . . Sunday, June 5
CHILDREN'S NIGHT . . . . . Friday, June 17
Water color costume designs by Marco Montedoro for "The Incredible Flutist" are on view in the First Balcony Foyer

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Programme 23 — THURSDAY, MAY 26, 1938 — *Number 11*

BURROUGHS NEWSBOYS FOUNDATION NIGHT

To Benefit Agassiz Village Summer Camp

PROGRAMME

HUNGARIAN MARCH, "Rakoczy" . . . . . Berlioz
OVERTURE to "Orpheus in Hades" . . . . . Offenbach
MINUET (for Strings) . . . . . Bolzoni
*MARCHE SLAVE . . . . . Tchaikovsky

WHEELER BECKETT, Guest Conductor

OVERTURE to "The Flying Dutchman" . . . . . Wagner
SYMPHONY NO. 1, in C minor . . . . . Beckett
Lento—Allegro—Lento
Andante
Allegro vivace

BURROUGHS NEWSBOYS HARMONICA BAND

NIGHT FROTH, a Miniature Rhapsody . . . . . Peggy Stuart
Arranged by Charles Leave
(Piano Solo by the Composer)
FANTASIA, "Snow White and the Seven Dwarfs" . . . . . Churchill-Bodge
UP THE STREET, March . . . . . Morse

*Pops Recording

MOZART'S CONCERTO FOR THREE PIANOS . . . . . Sunday, May 29
HANS WIENER and his Dance Group (In a new ballet "The Incredible Flutist"; music by Walter Piston)
Monday, May 30 and Tuesday, May 31
REQUEST NIGHT (Last Sunday Concert) See page 6 . . . . . Sunday June 5
CHILDREN'S NIGHT . . . . . Friday, June 17
Water color costume designs by Marco Montedoro for "The Incredible Flutist" are on view in the First Balcony Foyer

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Material concerning the Orchestra is on view in the Huntington Avenue Foyer.

Programme 24

FRIDAY, MAY 27, 1938

PROGRAMME

WEDDING MARCH from "Le Coq d'Or" . . . . . Rimsky-Korsakov
OVERTURE to "Semiramide" . . . . . Rossini
MINUET from "L'Arlesienne" . . . . . Bizet
*SOVIET IRON WORKS . . . . . Mossolov

PRELUDE AND LOVE DEATH from "Tristan and Isolde" . . . . . Wagner
HORA STACCATO (Roumanian) . . . . . Dinicu-Heifetz
ARTISTS' LIFE, Waltzes . . . . . Strauss

SIXTH SLAVONIC DANCE . . . . . Dvořák
INTERMEZZO from "Goyescas" . . . . . Granados
MARCH, "On the Mall" . . . . . Goldman

*Pops Recording

Programme 25

SATURDAY, MAY 28, 1938

PROGRAMME

POLONAISE from "Eugene Oniegin" . . . . . Tchaikovsky
OVERTURE to "The Bartered Bride" . . . . . Smetana
MINUTE WALTZ . . . . . Chopin
BALLET MUSIC from "Faust" . . . . . Gounod
Waltz — Dance of Phryne — Bacchanale

LES PRELUDES, Symphonic Poem . . . . . Liszt
*RHAPSODY IN BLUE . . . . . Gershwin
Soloist: JESÚS MARÍA SANROMÁ

GIRLS OF BADEN, Waltzes . . . . . Komzak
*PRAYER OF THANKSGIVING (Old Dutch Hymn) . . . . . Valerius-Kremser
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SUNDAY EVENING, JUNE 5

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1

2

3

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Complete Recording of Bach's St. Matthew Passion

By ALEXANDER WILLIAMS

About a year after the memorable performance of the St. Matthew Passion by the combined forces of the Boston Symphony Orchestra, Harvard and Radcliffe choruses and soloists, both instrumental and vocal, under Dr. Koussevitzky, the records taken at the time have been issued. The experiment was considered to be hazardous, since there could be no retakes. Everything had to function smoothly, the audience had to co-operate, and the experts from the RCA Victor Company had to be constantly on their toes to see that the records ended logically.

Some doubts were expressed at the time and have since been repeated in one or two critical reviews of the completed records as to whether a really satisfactory result could be obtained from the experiment. These doubts, we feel, have been exaggerated. The value of the undertaking, of actually transcribing for posterity a good performance of a long and difficult masterpiece is so great that the pauses at the beginning of many records before the music begins and the several inconvenient breaks at the end can readily be discounted.

What is more important is that the music is heard with remarkable clarity. The soloists and the instrumentation are heard to excellent advantage, and the chorus sounds less massive than it appeared to do in Symphony Hall. It has always been one of the complaints of Bach scholars that the modern custom of large choruses has been everywhere retained to the disadvantage of the highly significant orchestra voices. On the records the size and vigor of the chorus is somehow less objectionable. . . .

The greatest reason for minimizing occasional, and in such a work inevitable, faults in the performance and recording of the St. Matthew Passion is, of course, its tremendous stature as a work of art. There is no choral work by any other composer which can touch it for purity of spirit, for the combination of the devout and the dramatic. It is the greatest musical account of the profoundest experience of Christianity, the Passion and Crucifixion of Our Lord. No pains, therefore, should be spared for the transmission of a full and reasonably authentic and vital production of such a work.

It is easy and very possibly healthy for scholars to take issue with various points about the interpretation of Bach's larger works and indicates their vitality in the musical life of today. The achievement of the RCA Victor Company has been a marvel of scientific ingenuity. The work of the forces under Dr. Koussevitzky, subject to one or two reservations, also is superb accomplishment. Even the audience, whose right to cough and leave concerts early is held too sacred, refrained entirely from the latter privilege and only rarely indulged in the former. As a matter of fact the unavoidable shortcomings in timing on the records, without the benefit of studio conditions, gives one the not disagreeable impression of being present at a real performance. There is something less smugly mechanical as a result.

The records are issued in three large volumes whose price, naturally, is high. Accompanying them is a pamphlet offering the text, an introduction by Mr. G. H. L. Smith describing the conditions under which the recording was made and an explanatory essay by Dr. Archibald T. Davison. The text is further embellished with Arabic numerals referring to the ordinary piano score and Roman numerals indicating the end of each record. Thus the owner of a set can dip accurately into any part of the St. Matthew Passion. This process, which we have recently enjoyed, is fascinating. You find yourself going on and on, playing just one more, until you realize that you might just as well have started at the beginning and gone right through to the end and then stopped, according to the recommendation of the King of Hearts at the trial. It is, all things considered, a fine piece of work and an interesting step in the processes of recording.

— *Boston Herald,* Sunday, May 15, 1938.

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Six Dealers in this vicinity have combined to present to the Pops audiences the opportunity to purchase Boston Pops records and other Victor selections within Symphony Hall. See this new display booth during the intermissions or after the concert.

Mr. Fiedler in the act of autographing his recording of Mozart's "Serenade" for wind instruments by Arthur Fiedler's Sinfonietta of eight Boston Symphony musicians. Ask Mr. Fiedler to autograph your album this evening. Below is a view of the new Victor Record Society booth at Symphony Hall, where you may obtain full details regarding all Victor Records and equipment.

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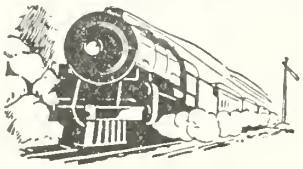

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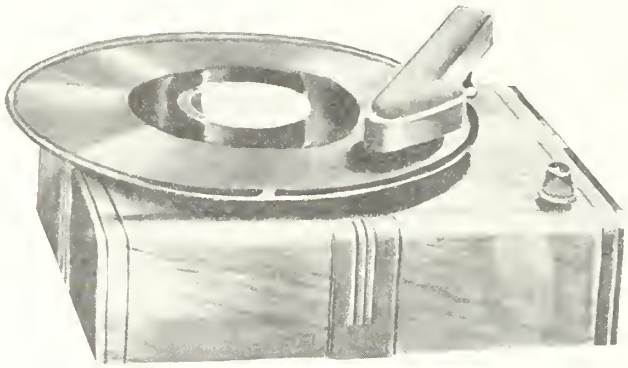

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MUSIC CENTER — SECOND FLOOR — ANNEX

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SUNDAY, MAY 29, 1938 *Programme 26*

PROGRAMME

OVERTURE to "Russlan and Ludmilla" . . . . . Glinka

SYMPHONY No. 4 in F minor, Op. 36 . . . . . Tchaikovsky

I. Andante sostenuto. Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco

CONCERTO in F major for Three Pianos and Orchestra (Koechel No. 242) . Mozart

I. Allegro
II. Adagio
III. Rondo

Soloists:

JESÚS MARÍA SANROMÁ — HEINRICH GEBHARD — ARTHUR FIEDLER

PRELUDE to "Die Meistersinger von Nürnberg" . . . . . Wagner

HOOD'S *French American*

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rich . . . smooth . . . refreshing.

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Programmes for the BERKSHIRE FESTIVAL

are now announced

SIX CONCERTS

Series A

Thursday Evening, August 4, at 8.30

BACH	Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott"
BEETHOVEN	Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy CECILIA SOCIETY AND SOLOISTS

Saturday Evening, August 6, at 8.30

HAYDN	Symphony in E flat, No. 99 (B. & H. No. 3)
DEBUSSY	"La Mer," Three Symphonic Sketches
SIBELIUS	Symphony No. 1 in E minor, Op. 39

Sunday Afternoon, August 7, at 3.30

MOZART	"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
BRAHMS	Symphony in E minor, No. 4, Op. 98
COPLAND	Music for the Theatre
RAVEL	"Ma Mère l'Oye" ("Mother Goose")
RESPIGHI	Symphonic Poem, "The Pines of Rome"

Series B

Thursday Evening, August 11, at 8.30

WAGNER	"Die Walküre" Introduction to Act III, "The Ride of the Valkyries," Act III, Final Scene
WAGNER	Act III, "Siegfried" FOUR SOLOISTS

Saturday Evening, August 13, at 8.30

BEETHOVEN	Symphony No. 6, in F major, Op. 68, "Pastoral"
HADLEY	"Angelus" from the Symphony No. 3 in B minor, Op. 60
TCHAIKOVSKY	Symphony No. 6, in B minor, "Pathetic," Op. 74

Sunday Afternoon, August 14, at 3.30

SCHUMANN	Symphony in B-flat, No. 1, Op. 38
SIBELIUS	"Tapiola," Tone Poem
BRAHMS	Symphony No. 2 in D major, Op. 73

The postal authorities have imprinted on air mail letters of the Lenox district for Air Mail Week — May 15 to May 21 — the above reproduction. The artist's rendition here depicts the new building which Serge Koussevitzky will inaugurate on August 4th, with a performance of Beethoven's Ninth Symphony.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the Box Office, Symphony Hall.

OLIN DOWNES will lecture at the Berkshire Museum, Pittsfield, August 4, 6, 11 and 13, at 3 P.M.

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SERGE KOUSSEVITZKY, Conductor

DRY SACK Sherry

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MONDAY, MAY 30, 1938 *Programme 27*

PROGRAMME

MARCH, "Stars and Stripes Forever" . . . . . Sousa
BALLET SUITE . . . . . Rameau-Mottl
Minuet from "Platée" — Musette — Tambourin from "Fêtes d'Hébé"
HANSEL AND GRETEL, Sandman's Song, and Prayer . . . . . Humperdinck
OVERTURE to "William Tell" . . . . . Rossini

OVERTURE to "Euryanthe" . . . . . Weber
BY THE BEAUTIFUL BLUE DANUBE, Waltzes . . . . . Strauss
AMERICAN FANTASY . . . . . Herbert

THE INCREDIBLE FLUTIST, a Dance Play . . . . . Piston
(First performance)

HANS WIENER
And His Dancers
with Orchestra

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YOUR WEDDING
BY JAYS
Wedding Gowns
29.00 to 235.00

TUESDAY, MAY 31, 1938

Programme 28

PROGRAMME

PROCESSION OF BACCHUS, from "Sylvia" . . . . . Delibes
*OVERTURE to "Mignon" . . . . . Thomas
INTRODUCTION TO ACT III, "Die Meistersinger von Nürnberg" . . . Wagner
FINALE from the Suite "Cinderella" . . . . . Eric Coates
Arrival of the Prince and his Attendants

AUSTRIAN PEASANT DANCES . . . . . Schönherr
Wedding March (Hallstatt, 1800) — "Schuhplattler" (Tyrol) — "G'strampfter" (Salzburg) — "Sautanz" ("Hog Dance," Tyrol) — "Zwoaschritt" (Two Step, Styria)
*LARGO from "Xerxes" . . . . . Handel
PATHETIC Symphony, No. 6: Allegro molto vivace . . . . . Tchaikovsky

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THE INCREDIBLE FLUTIST, a Dance Play . . . . . Piston

HANS WIENER
And His Dancers
with Orchestra

*Pops Recording

WEDNESDAY, JUNE 1, 1938

Programme 29

PROGRAMME

ENTRANCE OF THE BOYARDS . . . . . Halvorsen
FINLANDIA, "Symphonic Poem" . . . . . Sibelius
SONG TO THE EVENING STAR, from "Tannhäuser" . . . . . Wagner
Solo trombone: JACOB RAICHMAN
INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner

HUNGARIAN MARCH, "Rakoczy" . . . . . Berlioz
OVERTURE to "Orpheus in Hades" . . . . . Offenbach
THE RIDE OF THE VALKYRIES . . . . . Wagner
*PIANO CONCERTO No. 2 in D minor, Op. 23 . . . . . MacDowell
I. Larghetto calmato
II. Presto giocoso
III. Largo: molto allegro
Soloist: JESÚS MARÍA SANROMÁ

SONGS WITH ORCHESTRA
FRAMINGHAM STATE TEACHERS COLLEGE GLEE CLUB
EDWARD F. GILDAY, JR., M.A., Director
"Jesu, Joy of Man's Desiring" . . . . . Bach
"How Lovely is Thy Dwelling Place," from "A German Requiem" . . Brahms
Seraphic Song ("Rêve Angelique") . . . . . Rubinstein
Soloist: MARGARET KEYES, '40
STEINWAY PIANO

* Pops Recording

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Blended Scotch Whisky

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Fairways are firm and green, tennis courts are freshly rolled, and the bridle paths lead among fields and woods glorious with Spring flowers.

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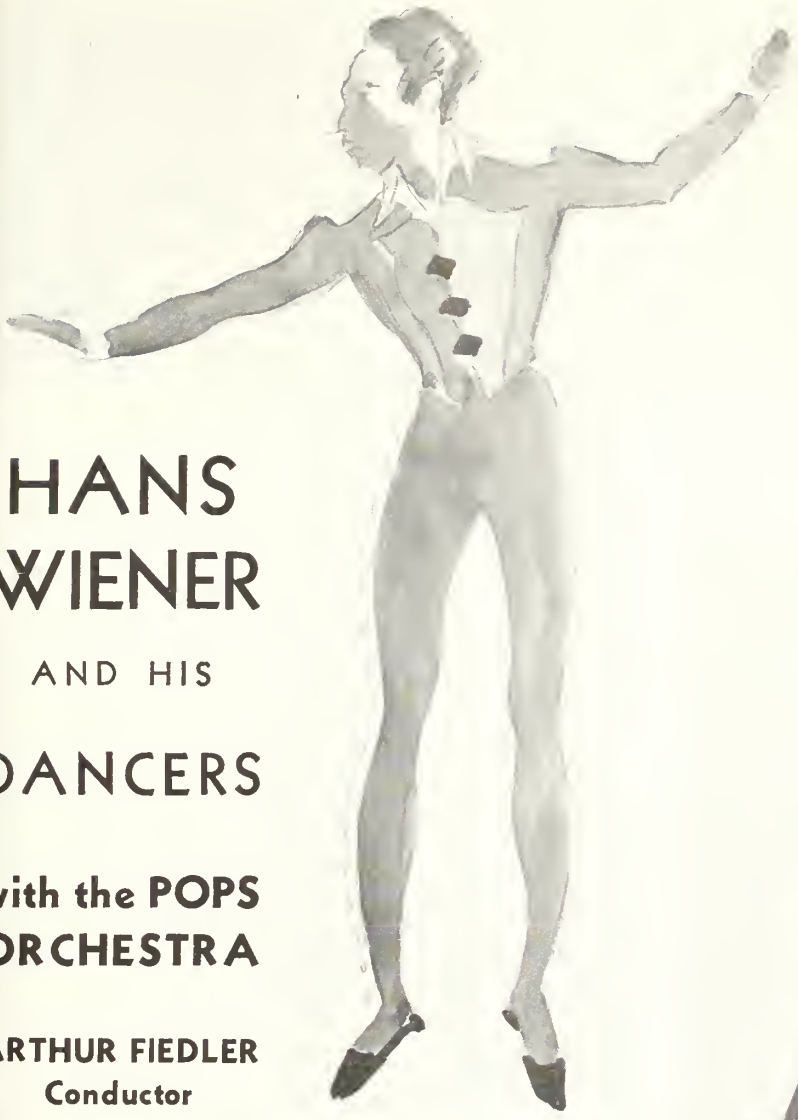
A New Ballet

AT THE POPS

Monday, May 30

Tuesday, May 31



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AND HIS

DANCERS

with the POPS ORCHESTRA

ARTHUR FIEDLER
Conductor

IN

"THE INCREDIBLE FLUTIST"

A DANCE PLAY

The score has been composed for the occasion by WALTER PISTON, and will have its first performances.

HANS WIENER has planned the Ballet and choreography. The costumes and settings have been made by MARCO MONTEDORO (Designer for Radio City Music Hall).

Programme 30

THURSDAY, JUNE 2, 1938

PROGRAMME

MARCH from the "Queen of Sheba" . . . . . Gounod

*OVERTURE to "Der Freischütz" . . . . . Weber

SILVER SHADOWS, Tango . . . . . Repper

LA TOSCA, Fantasia . . . . . Puccini

SCHEHERAZADE, Finale . . . . . Rimsky-Korsakov

Festival at Bagdad. The Sea. The Ship goes to pieces against a rock surmounted by a Bronze Warrior. Conclusion.

PRIZE SONG from "Die Meistersinger von Nürnberg" . . . . . Wagner

OVERTURE to "Sakuntala" . . . . . Goldmark

THE SKATERS, Waltz . . . . . Waldteufel

DONKEY SONG from "The Firefly" . . . . . Friml

ARAGONAISE from "The Cid" . . . . . Massenet

*Pops Recording

POPOVERS

WHEELER BECKETT, conductor-composer.

Born in California, 1898. Educated New York, Philadelphia, Paris, Columbia University, University of Calif. (B.S. '21).

Organist, Grace Cathedral, San Francisco, 1921–25.

Conductor Richmond Symphony Orchestra since 1932.

Guest conductor: Berlin Philharmonic (twice), Vienna Philharmonic; Vienna Symphony; Strarem Orchestra, Paris; Basel Philharmonic, Switzerland; San Francisco Symphony; Young People's Concerts (4 years); National Symphony, Washington, D.C.; San Carlo Opera Company.

Composer: "Mystic Trumpeter," after Whitman's poem (performances Berlin, Vienna). Bohemian Club Grove Play, 1924. Incidental music to "Snow White," Junior League, San Francisco. Tone poem, "Farewell to the Forest," San Francisco Symphony. "Cinderella Fantasie," short tone poem, performed in Berlin, Vienna, San Francisco, Richmond, Washington. Opera, "The Queen's Mirror." Tone poem, "Bridge Builders." Symphony in C Minor (First), 1937 (performed in Chicago, Grand Rapids). Concerto for Organ and Orchestra (1937). Songs. Pieces for violin and piano. Incidental music to an Irish play, "Asses' Ears," performed at Bohemian Club, San Francisco. Nocturne for String Quartet, radio performance, 1935.

NIGHT FROTH. Miss Peggy Stuart, the composer, supplies the following analysis of this "miniature rhapsody":

The music is suggestive of a night club, with a spotlight singling out one table after another. First, chimes tell the hour. The picture of the night club *en masse* now is suggested, and then the occupants of various tables. There is a jovial drinker, a debonair young man in top hat, etc.; then the night club dancers. Next is conjured up a sad young girl who sits alone, the gay young newlyweds, a placid man with his talkative wife, and finally once more the complete scene.

FANTASY, "SNOW WHITE AND THE SEVEN DWARFS." Peter Bodge, gifted arranger, prepared this score especially for the large-scale instrumentation of the Pops orchestra.

CHILDREN'S NIGHT

FRIDAY, JUNE 17

BOSTON "POPS" ORCHESTRA VICTOR RECORDS

•

ARTHUR FIEDLER CONDUCTING

▼

Berlioz Overture "Roman Carnival"
Brahms . . Hungarian Dance No. 5
Brahms . . Hungarian Dance No. 6
Chabrier . . . . . "España" Rhapsody
Chopin-Glazounov
Polonaise Militaire — A major
Conrad . . . . . Continental
deFalla . . . . . Ritual Fire Dance
Dvorak . . . . . Overture "Carnaval"
Elgar . Pomp and Circumstance
Gade . . . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin . . . . . Strike Up the Band
Guion (Arrauged by)
Turkey in the Straw
Handel . . . . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert . . . . . "Divertissemeut"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov . . . . In the Village
Ketelby . . . . . "Persian Market"
Lecuona . . Malagueña — Andalucia
Liadov . . . . . Music Box
Liszt . . "Todtentanz" (Sauromá)
MacDowell
Piauo Coucerto No. 2 (Sanromá)
Mascagni . . . . . Intermezzo —
"Cavalleria Rusticana"
Massenet . Meditation from "Thaïs"
McBride . . . . . Fugato
Mendelssohn . . . . . Overture —
"Midsummer Night's Dream"
Mendelssohn . . . . Wedding March —
"Midsummer Night's Dream"
Mendelssohn . Scherzo from the Octet
Mossolov . . . . . Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierné . Entrance of the Little Fauns
Pochon . Drink to Me Only (strings)
Ponchielli . . . Dance of the Hours —
"La Gioconda"
Rachmaninoff . Prelude in G minor
Rachmaninoff . Prelude in C♯ minor
Rimsky-Korsakov . . . . Song of India
Rimsky-Korsakov . Caprice Espagnol
Rubinstein . . . . . Rêve Angelique
Schubert . . . . . Marche Militaire
Strauss . . . . . Album of 5 Waltzes
Strauss . . . . . Donner und Blitzen
Strauss . . . . . "Citronen" Waltz
Suppé, von
Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky . . . . . Marche Slave
Thomas . . . . . "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi . . . . . Grand March — "Aida"
Verdi . . . . . Ballet Suite — "Aida"
Weber . . "Der Freischütz," Overture
Weber . . . . . "Oberon," Overture
White, Paul . . . . . Mosquito Dance
Wolf-Ferrari
Dance of the Camorristi
Youmans . . . . . Carioca

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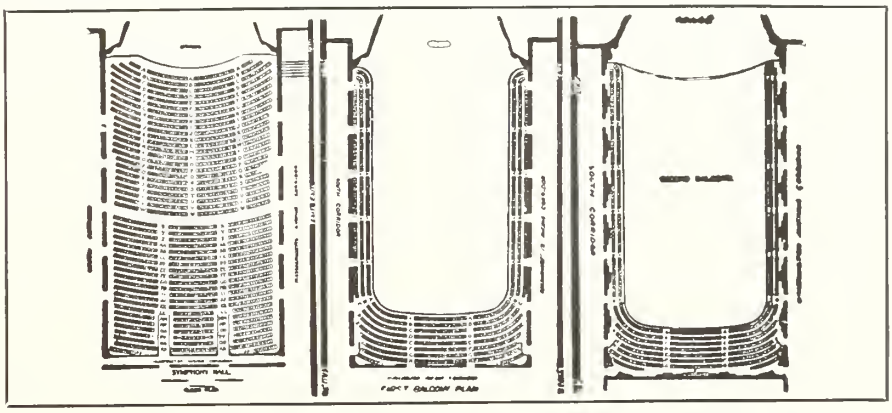

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Programme 24 — FRIDAY, MAY 27, 1938 — *Number 12*

PROGRAMME

WEDDING MARCH from "Le Coq d'Or" . . . . . Rimsky-Korsakov
OVERTURE to "Semiramide" . . . . . Rossini
MINUET from "L'Arlesienne" . . . . . Bizet
*SOVIET IRON WORKS . . . . . Mossolov

PRELUDE AND LOVE DEATH from "Tristan and Isolde" . . . . . Wagner
HORA STACCATO (Roumanian) . . . . . Dinicu-Heifetz
ARTISTS' LIFE, Waltzes . . . . . Strauss

SIXTH SLAVONIC DANCE . . . . . Dvořák
INTERMEZZO from "Goyescas" . . . . . Granados
MARCH, "On the Mall" . . . . . Goldman

The Camp Fire Girls, and Middlesex University have taken groups of tables.

*Pops Recording

MOZART'S CONCERTO FOR THREE PIANOS . . . . . Sunday, May 29
HANS WIENER and his Dance Group (In a new ballet "The Incredible Flutist"; music by Walter Piston) Monday, May 30 and Tuesday, May 31
REQUEST NIGHT (Last Sunday Concert) See page 6 . . . . . Sunday, June 5
CHILDREN'S NIGHT . . . . . Friday, June 17

Water color costume designs by Marco Montedoro for "The Incredible Flutist" are on view in the First Balcony Foyer

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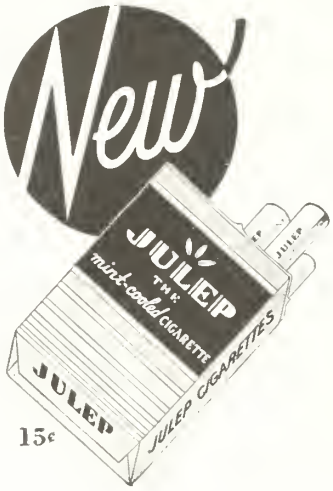

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Programme 25 — SATURDAY, MAY 28, 1938 — *Number 12*

PROGRAMME

POLONAISE from "Eugene Oniegin" . . . . . Tchaikovsky
OVERTURE to "The Bartered Bride" . . . . . Smetana
MINUTE WALTZ . . . . . Chopin
BALLET MUSIC from "Faust" . . . . . Gounod
Waltz — Dance of Phryne — Bacchanale

LES PRELUDES, Symphonic Poem . . . . . Liszt
*RHAPSODY IN BLUE . . . . . Gershwin
Soloist: JESÚS MARÍA SANROMÁ

GIRLS OF BADEN, Waltzes . . . . . Komzak
*PRAYER OF THANKSGIVING (Old Dutch Hymn) . . . . . Valerius-Kremser
ENTRANCE OF THE GLADIATORS . . . . . Fucik

STEINWAY PIANO

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REQUEST NIGHT (Last Sunday Concert) See page 6 . . . . . Sunday June 5
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Material concerning the Orchestra is on view in the Huntington Avenue Foyer.

Programme 26 — *Number 12*

SUNDAY, MAY 29, 1938

PROGRAMME

OVERTURE to "Russlan and Ludmilla" . . . . . Glinka

SYMPHONY No. 4 in F minor, Op. 36 . . . . . Tchaikovsky

I. Andante sostenuto. Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco

CONCERTO in F major for Three Pianos and Orchestra (Koechel No. 242) . Mozart

I. Allegro
II. Adagio
III. Rondo

Soloists:

JESÚS MARÍA SANROMÁ — HEINRICH GEBHARD — ARTHUR FIEDLER

PRELUDE to "Die Meistersinger von Nürnberg" . . . . . Wagner

The Jewish Juniors have taken a group of tables.

STEINWAY PIANOS (Mr. Gebhard uses the Mason & Hamlin)

Programme 27

MONDAY, MAY 30, 1938

PROGRAMME

MARCH, "Stars and Stripes Forever" . . . . . Sousa

BALLET SUITE . . . . . Rameau-Mottl
Minuet from "Platée" — Musette — Tambourin from "Fêtes d'Hébé"

HANSEL AND GRETEL, Sandman's Song, and Prayer . . . . . Humperdinck

OVERTURE to "William Tell" . . . . . Rossini

OVERTURE to "Euryanthe" . . . . . Weber

BY THE BEAUTIFUL BLUE DANUBE, Waltzes . . . . . Strauss

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BALLOT

"REQUEST NIGHT" at the POPS

SUNDAY EVENING, JUNE 5

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1

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3

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Complete Recording of Bach's St. Matthew Passion

About a year after the memorable performance of the St. Matthew Passion by the combined forces of the Boston Symphony Orchestra, Harvard and Radcliffe choruses and soloists, both instrumental and vocal, under Dr. Koussevitzky, the records taken at the time have been issued. The experiment was considered to be hazardous, since there could be no retakes. Everything had to function smoothly, the audience had to co-operate, and the experts from the RCA Victor Company had to be constantly on their toes to see that the records ended logically.

Some doubts were expressed at the time and have since been repeated in one or two critical reviews of the completed records as to whether a really satisfactory result could be obtained from the experiment. These doubts, we feel, have been exaggerated. The value of the undertaking, of actually transcribing for posterity a good performance of a long and difficult masterpiece is so great that the pauses at the beginning of many records before the music begins and the several inconvenient breaks at the end can readily be discounted.

What is more important is that the music is heard with remarkable clarity. The soloists and the instrumentation are heard to excellent advantage, and the chorus sounds less massive than it appeared to do in Symphony Hall. It has always been one of the complaints of Bach scholars that the modern custom of large choruses has been everywhere retained to the disadvantage of the highly significant orchestra voices. On the records the size and vigor of the chorus is somehow less objectionable. . . .

The greatest reason for minimizing occasional, and in such a work inevitable, faults in the performance and recording of the St. Matthew Passion is, of course, its tremendous stature as a work of art. There is no choral work by any other composer which can touch it for purity of spirit, for the combination of the devout and the dramatic. It is the greatest musical account of the profoundest experience of Christianity, the Passion and Crucifixion of Our Lord. No pains, therefore, should be spared for the transmission of a full and reasonably authentic and vital production of such a work.

It is easy and very possibly healthy for scholars to take issue with various points about the interpretation of Bach's larger works and indicates their vitality in the musical life of today. The achievement of the RCA Victor Company has been a marvel of scientific ingenuity. The work of the forces under Dr. Koussevitzky, subject to one or two reservations, also is superb accomplishment. Even the audience, whose right to cough and leave concerts early is held too sacred, refrained entirely from the latter privilege and only rarely indulged in the former. As a matter of fact the unavoidable shortcomings in timing on the records, without the benefit of studio conditions, gives one the not disagreeable impression of being present at a real performance. There is something less smugly mechanical as a result.

The records are issued in three large volumes whose price, naturally, is high. Accompanying them is a pamphlet offering the text, an introduction by Mr. G. H. L. Smith describing the conditions under which the recording was made and an explanatory essay by Dr. Archibald T. Davison. The text is further embellished with Arabic numerals referring to the ordinary piano score and Roman numerals indicating the end of each record. Thus the owner of a set can dip accurately into any part of the St. Matthew Passion. This process, which we have recently enjoyed, is fascinating. You find yourself going on and on, playing just one more, until you realize that you might just as well have started at the beginning and gone right through to the end and then stopped, according to the recommendation of the King of Hearts at the trial. It is, all things considered, a fine piece of work and an interesting step in the processes of recording.

ALEXANDER WILLIAMS in the *Boston Herald*, Sunday, May 15, 1938

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Mr. Fiedler in the act of autographing his recording of Mozart's "Serenade" for wind instruments by Arthur Fiedler's Sinfonietta of eight Boston Symphony musicians. Ask Mr. Fiedler to autograph your album this evening. Below is a view of the new Victor Record Society booth at Symphony Hall, where you may obtain full details regarding all Victor Records and equipment.

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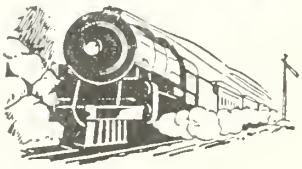

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7. Liebfraumilch 1934 (Langenbach)	2.25	1.25
9. Rudisheimer 1934 (Langenbach)	2.25	1.25
11. Niersteiner 1935 (Langenbach)	1.75	1.00
13. Niersteiner (Guntrum)	2.00	1.25
15. Schloss Vollrads Cabinet 1935	2.50	

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17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929 (Eschenauer)	1.75	1.00
21. Haut Sauternes 1929 (Eschenauer)	1.75	1.00
23. Chateau Olivier Graves 1934 (Eschenauer)	1.50	1.00
25. Graves Superieur 1929 De Luze	1.50	1.00
26. Barsac 1929 De Luze	2.25	1.25

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27. Pastene Sparkling Moscato (White Semi-Sweet)	1.90	1.00
29. Pastene Sparkling Gragnano (Red Dry)	1.90	
31. Brolio Chianti Red	1.25	.75
32. Brolio Chianti Red 8 oz. ¼ bottles	.50	
33. Bigi Orvieto Sweet & Dry straw flasks	1.50	.90
35. M. & R. Chianti 1929	1.25	.75

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60. Chanson Sparkling Burgundy 1926	3.50	2.00
70. G. H. Mumm's Extra Dry	5.75	3.25
80. Great Western Extra Dry	2.75	1.50
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37. Clos des Templiers 1934	1.75	1.00
39. Riesling 1930 (Willm)	1.75	1.00

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41. Berncasteler 1935 (Langenbach)	2.25	1.25
43. Zeltinger Himmelreich 1935 (N. Fromm & Co.)	2.25	1.25
45. Somerauer Schlossberg 1928	2.25	

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47. Generoso (Medium & Sweet) (Duff Gordon)	2.00	.25
49. Oloroso (Rich & Sweet) (Duff Gordon)	3.25	.35
51. Amoroso (Pale & Dry) (Duff Gordon)	2.75	.30
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57. Game Bird Dry Tawny (Robertson's)	2.25	.25
59. Ruddy (Cockburn & Smithes)	1.75	.25
61. Delicate Old White (Cockburn & Smithes)	3.50	.40

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63. Chablis (Louis Latour)	1.50	.85
65. Grand Pouilly (Louis Latour)	1.75	1.00
67. Meursault 1926 (Chanson Père et Fils)	2.25	1.25

BURGUNDY RED

69. Macon 1926 (Chanson Pere et Fils)	1.75	1.00
71. Pommard 1933 (Chanson Pere et Fils)	1.75	1.00
73. Fleurie 1929 (Louis Latour)	1.75	1.00

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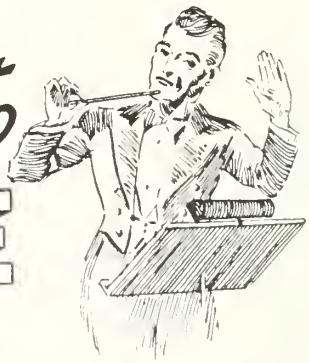

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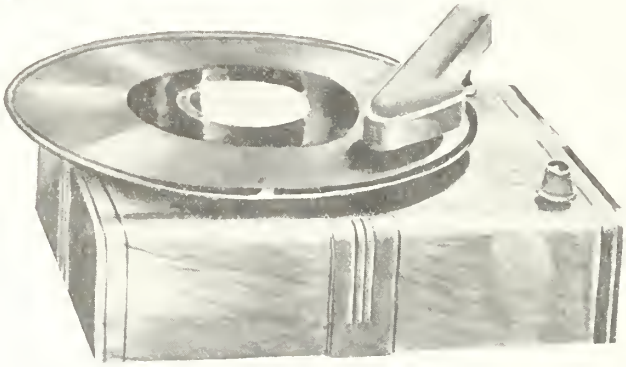

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TUESDAY, MAY 31, 1938 *Programme 28*

PROGRAMME

PROCESSION OF BACCHUS, from "Sylvia" . . . . . Delibes
*OVERTURE to "Mignon" . . . . . Thomas
INTRODUCTION TO ACT III, "Die Meistersinger von Nürnberg" . . . Wagner
FINALE from the Suite "Cinderella" . . . . . Eric Coates
Arrival of the Prince and his Attendants

AUSTRIAN PEASANT DANCES . . . . . Schönherr
Wedding March (Hallstatt, 1800) — "Schuhplattler" (Tyrol) — "G'strampfter" (Salzburg) — "Sautanz" ("Hog Dance," Tyrol) — "Zwoaschritt" (Two Step, Styria)
*LARGO from "Xerxes" . . . . . Handel
PATHETIC Symphony, No. 6: Allegro molto vivace . . . . . Tchaikovsky

THE INCREDIBLE FLUTIST, a Dance Play . . . . . Piston
HANS WIENER
And His Dancers
with Orchestra

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SIX CONCERTS

Series A

Thursday Evening, August 4, at 8.30

BACH	Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott"
BEETHOVEN	Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy CECILIA SOCIETY AND SOLOISTS

Saturday Evening, August 6, at 8.30

HAYDN	Symphony in E flat, No. 99 (B. & H. No. 3)
DEBUSSY	"La Mer," Three Symphonic Sketches
SIBELIUS	Symphony No. 1 in E minor, Op. 39

Sunday Afternoon, August 7, at 3.30

MOZART	"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
BRAHMS	Symphony in E minor, No. 4, Op. 98
COPLAND	Music for the Theatre
RAVEL	"Ma Mère l'Oye" ("Mother Goose")
RESPIGHI	Symphonic Poem, "The Pines of Rome"

Series B

Thursday Evening, August 11, at 8.30

WAGNER	"Die Walküre" Introduction to Act III, "The Ride of the Valkyries." Act III, Final Scene
WAGNER	Act III, "Siegfried" FOUR SOLOISTS

Saturday Evening, August 13, at 8.30

BEETHOVEN	Symphony No. 6, in F major, Op. 68, "Pastoral"
HADLEY	"Angelus" from the Symphony No. 3 in B minor, Op. 60
TCHAIKOVSKY	Symphony No. 6, in B minor, "Pathetic," Op. 74

Sunday Afternoon, August 14, at 3.30

SCHUMANN	Symphony in B-flat, No. 1, Op. 38
SIBELIUS	"Tapiola," Tone Poem
BRAHMS	Symphony No. 2 in D major, Op. 73

The postal authorities have imprinted on air mail letters of the Lenox district for Air Mail Week — May 15 to May 21 — the above reproduction. The artist's rendition here depicts the new building which Serge Koussevitzky will inaugurate on August 4th, with a performance of Beethoven's Ninth Symphony.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the Box Office, Symphony Hall.

OLIN DOWNES will lecture at the Berkshire Museum, Pittsfield, August 4, 6, 11 and 13, at 3 P.M.

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WEDNESDAY, JUNE 1, 1938 *Programme 29*

PROGRAMME

ENTRANCE OF THE BOYARDS . . . . . Halvorsen
FINLANDIA, "Symphonic Poem" . . . . . Sibelius
SONG TO THE EVENING STAR, from "Tannhäuser" . . . . . Wagner
Solo trombone: JACOB RAICHMAN
INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner

HUNGARIAN MARCH, "Rakoczy" . . . . . Berlioz
OVERTURE to "Orpheus in Hades" . . . . . Offenbach
THE RIDE OF THE VALKYRIES . . . . . Wagner
*PIANO CONCERTO No. 2 in D minor, Op. 23 . . . . . MacDowell
I. Larghetto calmato
II. Presto giocoso
III. Largo: molto allegro
Soloist: JESÚS MARÍA SANROMÁ

SONGS WITH ORCHESTRA
FRAMINGHAM STATE TEACHERS COLLEGE GLEE CLUB
EDWARD F. GILDAY, Jr., M.A., Director
"Jesu, Joy of Man's Desiring" . . . . . Bach
"How Lovely is Thy Dwelling Place," from "A German Requiem" . . . . Brahms
Seraphic Song ("Rêve Angelique") . . . . . Rubinstein
Soloist: MARGARET KEYES, '40

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THURSDAY, JUNE 2, 1938

Programme 30

PROGRAMME

MARCH from the "Queen of Sheba" . . . . . Gounod
*OVERTURE to "Der Freischütz" . . . . . Weber
SILVER SHADOWS, Tango . . . . . Repper
LA TOSCA, Fantasia . . . . . Puccini

SCHEHERAZADE, Finale . . . . . Rimsky-Korsakov
Festival at Bagdad. The Sea. The Ship goes to pieces against a rock surmounted by a Bronze Warrior. Conclusion.
PRIZE SONG from "Die Meistersinger von Nürnberg" . . . . . Wagner
OVERTURE to "Sakuntala" . . . . . Goldmark

THE SKATERS, Waltz . . . . . Waldteufel
DONKEY SONG from "The Firefly" . . . . . Friml
ARAGONAISE from "The Cid" . . . . . Massenet

*Pops Recording

FRIDAY, JUNE 3, 1938

Programme 31

PROGRAMME

MARCH, "Under the Double Eagle" . . . . . J. F. Wagner
OVERTURE to "The Flying Dutchman" . . . . . Wagner
AIR ON THE G STRING, from the Suite in D major, No. 3 . . . . Bach-Wilhelmj
*SOVIET IRON WORKS . . . . . Mossolov

GILBERT AND SULLIVAN FAVORITES . . . . . Arranged by Seredy
Pinafore — Iolanthe — The Gondoliers — The Mikado — The Pirates of Penzance
SCHERZO from "A Midsummer Night's Dream" . . . . . Mendelssohn
*BALLET OF THE HOURS from "La Gioconda" . . . . . Ponchielli

SNOW WHITE AND THE SEVEN DWARFS, Fantasy . . . . Churchill-Bodge
*JEALOUSY, Gypsy Tango . . . . . Gade
*STRIKE UP THE BAND . . . . . Gershwin

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CANDID CAMERA NIGHT
FRIDAY, JUNE 24

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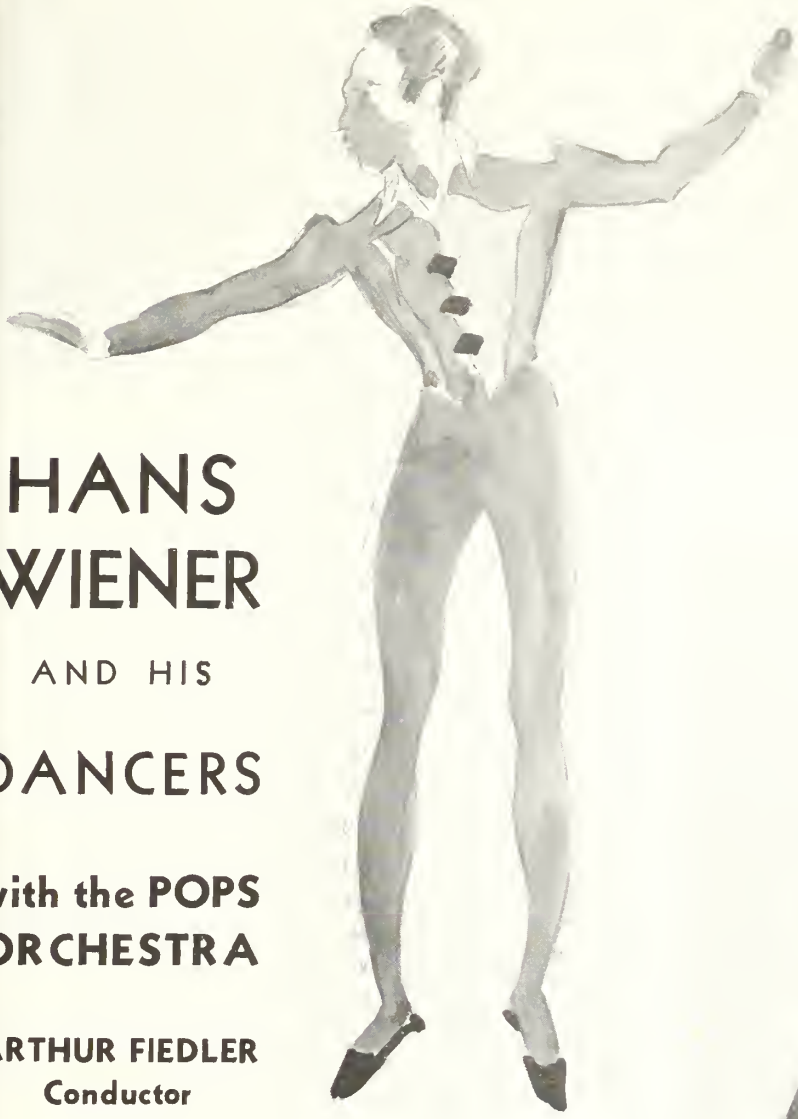

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ARTHUR FIEDLER
Conductor

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HANS WIENER has planned the Ballet and choreography. The costumes and settings have been made by MARCO MONTEDORO (Designer for Radio City Music Hall).

Photo by M. A. Colorado

JESÚS MARÍA SANROMÁ

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Brahms . . Hungarian Dance No. 5
Brahms . . Hungarian Dance No. 6
Chabrier . . . . "España" Rhapsody
Chopin-Glazounov
Polonaise Militaire — A major
Conrad . . . . . Continental
deFalla . . . . . Ritual Fire Dance
Dvorak . . Overture "Carnaval"
Elgar . Pomp and Circumstance
Gade . . . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin . . . . Strike Up the Band
Guion (Arranged by)
Turkey in the Straw
Handel . . . . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert . . . . . "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov . . . In the Village
Ketelby . . . . "Persian Market"
Lecuona . . Malagueña — Andalucia
Liadov . . . . . Music Box
Liszt . "Todtentauz" (Sanromá)
MacDowell
Piano Concerto No. 2 (Sanromá)
Mascagni . . . . . Intermezzo —
"Cavalleria Rusticana"
Massenet Meditation from "Thaïs"
McBride . . . . . Fugato
Mendelssohn . . . . . Overture —
"Midsummer Night's Dream"
Mendelssohn Wedding March —
"Midsummer Night's Dream"
Mendelssohn Scherzo from the Octet
Mossolov . . Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierné Entrance of the Little Fauns
Pochon . Drink to Me Only (strings)
Ponchielli . . . Dance of the Hours —
"La Gioconda"
Rachmaninoff Prelude in G minor
Rachmaninoff . . Prelude in C♯ minor
Rimsky-Korsakov . . . Song of India
Rimsky-Korsakov . Caprice Espagnol
Rubinstein . . . . . Rêve Angelique
Schubert . . . . . Marche Militaire
Strauss . . . . . Album of 5 Waltzes
Strauss . . . . . Donner und Blitzen
Strauss . . . . . "Citroneu" Waltz
Suppé, von
Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky . . . . Marche Slave
Thomas "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi . . . . . Grand March — "Aida"
Verdi . . . Ballet Suite — "Aida"
Weber . . "Der Freischütz," Overture
Weber . . . . . "Oberon," Overture
White, Paul . . . . Mosquito Dance
Wolf-Ferrari
Dance of the Camorristi
Youmans . . . . . Carioca

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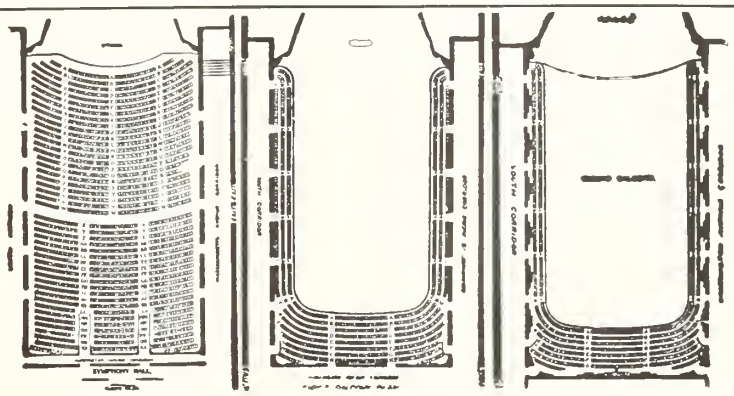

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Programme 27 — MONDAY, MAY 30, 1938 — *Number 13*

PROGRAMME

MARCH, "Stars and Stripes Forever" . . . . . Sousa

BALLET SUITE . . . . . Rameau-Mottl
Minuet from "Platée" — Musette — Tambourin from "Fêtes d'Hébé"

HANSEL AND GRETEL, Sandman's Song, and Prayer . . . . . Humperdinck

OVERTURE to "William Tell" . . . . . Rossini

OVERTURE to "Euryanthe" . . . . . Weber

BY THE BEAUTIFUL BLUE DANUBE, Waltzes . . . . . Strauss

AMERICAN FANTASY . . . . . Herbert

THE INCREDIBLE FLUTIST, a Dance Play . . . . . Piston
(First performance)

HANS WIENER
And His Dancers
with Orchestra

REQUEST NIGHT (Last Sunday Concert) See page 5 . . . . . Sunday, June 5

OLD TIMERS' NIGHT . . . . . Monday, June 6

CHILDREN'S NIGHT . . . . . Friday, June 17

Water color costume designs by Marco Montedoro for "The Incredible Flutist" are on view in the First Balcony Foyer

"As We Journey Through Life
LET US LIVE BY THE WAY . ."

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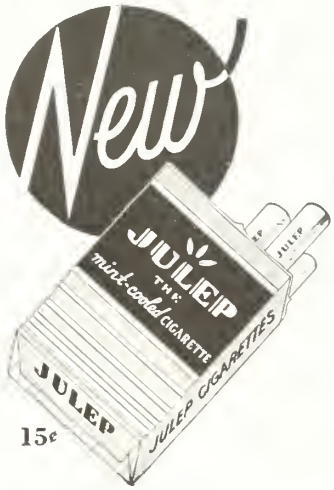

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ARTHUR FIEDLER Smokes Juleps

Programme 28 — TUESDAY, MAY 31, 1938 — *Number 13*

PROGRAMME

PROCESSION OF BACCHUS, from "Sylvia" . . . . . Delibes

*OVERTURE to "Mignon" . . . . . Thomas

INTRODUCTION TO ACT III, "Die Meistersinger von Nürnberg" . . . Wagner

FINALE from the Suite "Cinderella" . . . . . Eric Coates
Arrival of the Prince and his Attendants

AUSTRIAN PEASANT DANCES . . . . . Schönherr
Wedding March (Hallstatt, 1800) — "Schuhplattler" (Tyrol) — "G'strampfter" (Salzburg) — "Sautanz" ("Hog Dance," Tyrol) — "Zwoaschritt" (Two Step, Styria)

*LARGO from "Xerxes" . . . . . Handel

PATHETIC Symphony, No. 6: Allegro molto vivace . . . . . Tchaikovsky

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THE INCREDIBLE FLUTIST, a Dance Play . . . . . Piston
HANS WIENER
And His Dancers
with Orchestra

*Pops Recording

REQUEST NIGHT (Last Sunday Concert) See page 5 . . . . . Sunday June 5
OLD TIMERS' NIGHT . . . . . Monday, June 6
CHILDREN'S NIGHT . . . . . Friday, June 17

Water color costume designs by Marco Montedoro for "The Incredible Flutist" are on view in the First Balcony Foyer

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THE INCREDIBLE FLUTIST

Dance Play by HANS WIENER **Music by WALTER PISTON**

Costumes and Set Designed by MARCO MONTEDORO, Radio City Music Hall

CAST in order of appearance:

Fruit Vendor	Adele Hooper
Wine Vendor	Peggy Bonschur
Picture Peddler	Betty Caplan
Apprentice	Gregory MacDougall
Merchant	Henryk Kierzkowski
Elegant Matron	Alice Paine Paul
Prudent Shopper	Florence Dangerfield
Fortune Seeker	Selma Lind
Country Girls	Naomi Isaacson
	Miriam Meyers
Merry Dame	Isabel Pope
Busybody	Lilian Toubar
Blowzy Belle	Elinor Pope
Crank	Katrine Hooper
Equestrienne	Lydia Manson
Her Groom	Nancy Hicks
Merchant's Daughters	Dorothy Sammis*
	Kathryn Pope*
	Dorothy Wood*
	Estelle Kibbe*
Sideshow Barker	John Dunham
Band Leader	Alona Ames
Band	Claire Nix
	Reinette Plimpton
	Patricia Halvorson
	Christel Joneleit
Flutist	Hans Wiener
Jugglers	Maurice Alpert
	Leonora Tetrazzini
	Frederick Lee
Snake Dancer	Anita Rafey
Monkey Trainer	Kay deLys
Monkeys	Esther Waters
	Marcia Ravreby
	Dorothy Berkowitz
	Nancy Cohen
Crystal Gazer	Gregory MacDougall
Rich Widow	Mildred Simons
Her Sons	Maurice Alpert
	Kenneth Whelan

SYNOPSIS:

Siesta hour . . . Shop opens . . . Customers arrive . . . Daughters display . . . Sideshow comes to town . . . Flutist charms, first, snake; then Snake Dancer, and last, Daughter . . . eight o'clock?! . . . on come Widow and Sons . . . more eight o'clock dates . . . night falls . . . eight o'clock arrives . . . Daughters meet lovers . . . and so does Widow . . . practical joke takes wrong turn . . . Flutist proves what fluting can do . . . "hands around."

Costumes executed in the Hans Wiener Studio under the supervision of Katrine Hooper

Painting of set and costumes by Dante Giglio

* Members of Concert Group. Lighting, R. T. Ayres

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SUNDAY EVENING, JUNE 5

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1

2

3

Name

Address

Mail this Vote to ARTHUR FIEDLER, Symphony Hall, or drop it in the box at the Massachusetts Avenue entrance

Programme 29

WEDNESDAY, JUNE 1, 1938

PROGRAMME

ENTRANCE OF THE BOYARDS . . . . . Halvorsen
FINLANDIA, "Symphonic Poem" . . . . . Sibelius
SONG TO THE EVENING STAR, from "Tannhäuser" . . . . . Wagner
Solo trombone: JACOB RAICHMAN
INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner

HUNGARIAN MARCH, "Rakoczy" . . . . . Berlioz
OVERTURE to "Orpheus in Hades" . . . . . Offenbach
THE RIDE OF THE VALKYRIES . . . . . Wagner
*PIANO CONCERTO No. 2 in D minor, Op. 23 . . . . . MacDowell
I. Larghetto calmato
II. Presto giocoso
III. Largo: molto allegro
Soloist: JESÚS MARÍA SANROMÁ

SONGS WITH ORCHESTRA
FRAMINGHAM STATE TEACHERS COLLEGE GLEE CLUB
EDWARD F. GILDAY, Jr., M.A., Director
"Jesu, Joy of Man's Desiring" . . . . . Bach
"How Lovely is Thy Dwelling Place," from "A German Requiem" . . . Brahms
Seraphic Song ("Rêve Angelique") . . . . . Rubinstein
Soloist: MARGARET KEYES, '40
STEINWAY PIANO

*Pops Recording

Programme 30

THURSDAY, JUNE 2, 1938

PROGRAMME

MARCH from the "Queen of Sheba" . . . . . Gounod
*OVERTURE to "Der Freischütz" . . . . . Weber
SILVER SHADOWS, Tango . . . . . Repper
LA TOSCA, Fantasia . . . . . Puccini

SCHEHERAZADE, Finale . . . . . Rimsky-Korsakov
Festival at Bagdad. The Sea. The Ship goes to pieces against a rock surmounted by a Bronze Warrior. Conclusion.
PRIZE SONG from "Die Meistersinger von Nürnberg" . . . . . Wagner
OVERTURE to "Sakuntala" . . . . . Goldmark

THE SKATERS, Waltz . . . . . Waldteufel
DONKEY SONG from "The Firefly" . . . . . Friml
ARAGONAISE from "The Cid" . . . . . Massenet

*Pops Recording

CHILDREN'S NIGHT
FRIDAY, JUNE 17

CANDID CAMERA NIGHT
FRIDAY, JUNE 24

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Boston Symphony Orchestra

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Mr. Fiedler in the act of autographing his recording of Mozart's "Serenade" for wind instruments by Arthur Fiedler's Sinfonietta of eight Boston Symphony musicians. Ask Mr. Fiedler to autograph your album this evening. Below is a view of the new Victor Record Society booth at Symphony Hall, where you may obtain full details regarding all Victor Records and equipment.

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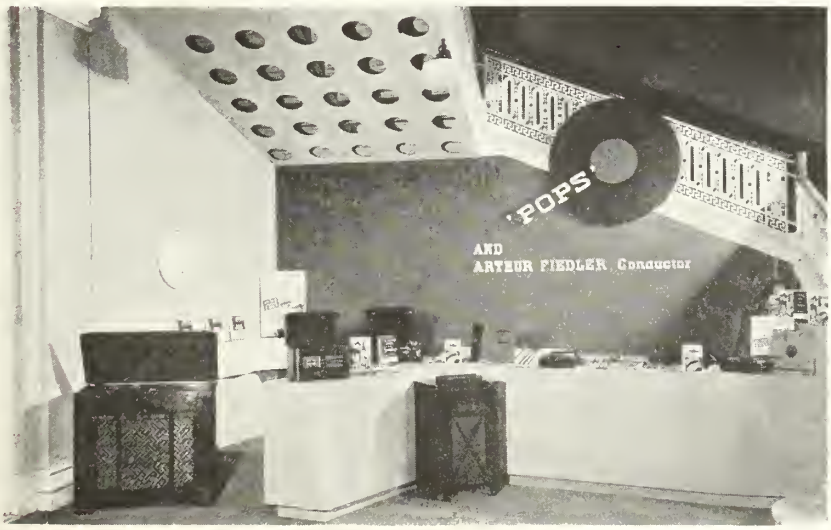

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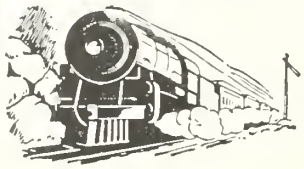

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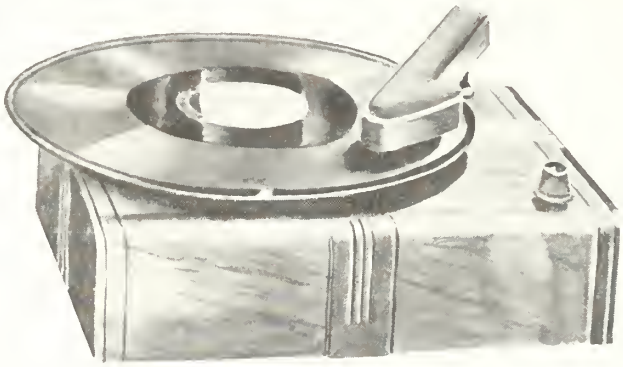

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FRIDAY, JUNE 3, 1938 *Programme 31*

PROGRAMME

MARCH, "Under the Double Eagle" . . . . . J. F. Wagner
OVERTURE to "The Flying Dutchman" . . . . . Wagner
AIR ON THE G STRING, from the Suite in D major, No. 3 . . . . Bach-Wilhelmj
*SOVIET IRON WORKS . . . . . Mossolov

GILBERT AND SULLIVAN FAVORITES . . . . . Arranged by Seredy
Pinafore — Iolanthe — The Gondoliers — The Mikado — The Pirates of Penzance
SCHERZO from "A Midsummer Night's Dream" . . . . . Mendelssohn
*BALLET OF THE HOURS from "La Gioconda" . . . . . Ponchielli

SNOW WHITE AND THE SEVEN DWARFS, Fantasy . . . . Churchill-Bodge
*JEALOUSY, Gypsy Tango . . . . . Gade
*STRIKE UP THE BAND . . . . . Gershwin

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SIX CONCERTS

Series A

Thursday Evening, August 4, at 8.30

BACH	Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott"
BEETHOVEN	Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy CECILIA SOCIETY AND SOLOISTS

Saturday Evening, August 6, at 8.30

HAYDN	Symphony in E flat, No. 99 (B. & H. No. 3)
DEBUSSY	"La Mer," Three Symphonic Sketches
SIBELIUS	Symphony No. 1 in E minor, Op. 39

Sunday Afternoon, August 7, at 3.30

MOZART	"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
BRAHMS	Symphony in E minor, No. 4, Op. 98
COPLAND	Music for the Theatre
RAVEL	"Ma Mère l'Oye" ("Mother Goose")
RESPIGHI	Symphonic Poem, "The Pines of Rome"

Series B

Thursday Evening, August 11, at 8.30

WAGNER	"Die Walküre" Introduction to Act III, "The Ride of the Valkyries." Act III, Final Scene
WAGNER	Act III, "Siegfried" FOUR SOLOISTS

Saturday Evening, August 13, at 8.30

BEETHOVEN	Symphony No. 6, in F major, Op. 68, "Pastoral"
HADLEY	"Angelus" from the Symphony No. 3 in B minor, Op. 60
TCHAIKOVSKY	Symphony No. 6, in B minor, "Pathetic," Op. 74

Sunday Afternoon, August 14, at 3.30

SCHUMANN	Symphony in B-flat, No. 1, Op. 38
SIBELIUS	"Lapiola," Tone Poem
BRAHMS	Symphony No. 2 in D major, Op. 73

The postal authorities have imprinted on air mail letters of the Lenox district for Air Mail Week — May 15 to May 21 — the above reproduction. The artist's rendition here depicts the new building which Serge Koussevitzky will inaugurate on August 4th, with a performance of Beethoven's Ninth Symphony.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the Box Office, Symphony Hall.

OLIN DOWNES will lecture at the Berkshire Museum, Pittsfield, August 4, 6, 11 and 13, at 3 P.M.

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SATURDAY, JUNE 4, 1938 *Programme 32*

M. I. T. NIGHT

PROGRAMME

CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
LARGO from the "New World" Symphony . . . . . Dvořák
LIEBESTRAUM . . . . . Liszt-Herbert
THE RIDE OF THE VALKYRIES . . . . . Wagner

PEER GYNT SUITE NO. 1 . . . . . Grieg
Morning Mood — Anitra's Dance — In the Hall of the Troll King
THE GIRL WITH THE FLAXEN HAIR . . . . . Debussy
BOLERO . . . . . Ravel

TALES FROM THE VIENNA WOODS, Waltzes . . . . . Strauss
THE TOY TRUMPET . . . . . Scott
Solo Trumpet: ROGER VOISIN
INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner
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European recognition of John Philip Sousa as a genius in composing marches is perhaps as widespread as our own veneration for Johann Strauss, Jr., as an unsurpassed composer of waltzes.

A French woman told Sousa that this march made her think of "the American eagle shooting arrows into the aurora borealis."

BALLET SUITE.

Opening his career as composer of opera at the age of fifty, Jean Philippe Rameau, one of the most original of France's musical geniuses, produced "Les Fêtes d'Hébé" in 1739, six years later, and "Platée" ten years after that. From them several dances have been grouped here in suite form and arranged for modern orchestra by Felix Mottl, eminent Viennese conductor of Wagner, arranger and editor, who died in Munich in 1911.

One of the dances takes its name, "musette," from a small French form of the bagpipe, the reedy tone and drone-bass of which the music mimics. A musette may be seen in the Casadesus Collection of ancient instruments in its room off the first balcony, right, corridor.

HANSEL AND GRETEL.

This opera, possessing one of the most charming scores of modern times, was the outgrowth of Humperdinck's writing a few incidental tunes for a dramatization of the Grimm fairy tale made by his sister to amuse her children. She became the librettist of the opera. Much use of German folk songs is made in the score. An example is the Prayer, with the words, "As I lay me down to sleep, Fourteen angels watch do keep."

PROCESSION OF BACCHUS FROM "SYLVIA."

In the world of the classical ballet, Léo Delibes is held to be the first composer of ballet music which is perfect for the needs of ballet, and at the same time is fully equal to holding interest in concert performance.

The scene for the present episode from "Sylvia" is a Temple of Diana, near the seashore. Peasants hold a festival. Soldiers chase them with switches to make room for a procession of celebrants of a feast of Bacchus, garbed as warriors, and brandishing javelins as they dance.

"CINDERELLA," SUITE — FINALE.

The details of the fairy tale are faithfully embodied in the music. One may hear the trumpet of the Prince's herald, and sense the proclamation that His Highness will wed the maiden whose foot fits the glass slipper. The royal procession approaches, and ultimately Cinderella tries on the slipper, and is claimed by the Prince as his bride.

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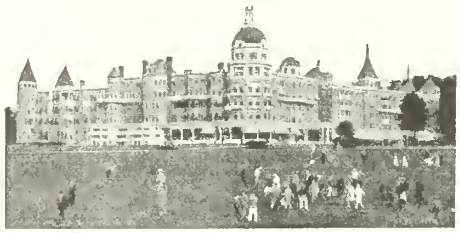

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·POLAND SPRING SPA·

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Complete Recording of Bach's St. Matthew Passion

About a year after the memorable performance of the St. Matthew Passion by the combined forces of the Boston Symphony Orchestra, Harvard and Radcliffe choruses and soloists, both instrumental and vocal, under Dr. Koussevitzky, the records taken at the time have been issued. The experiment was considered to be hazardous, since there could be no retakes. Everything had to function smoothly, the audience had to co-operate, and the experts from the RCA Victor Company had to be constantly on their toes to see that the records ended logically.

Some doubts were expressed at the time and have since been repeated in one or two critical reviews of the completed records as to whether a really satisfactory result could be obtained from the experiment. These doubts, we feel, have been exaggerated. The value of the undertaking, of actually transcribing for posterity a good performance of a long and difficult masterpiece is so great that the pauses at the beginning of many records before the music begins and the several inconvenient breaks at the end can readily be discounted.

What is more important is that the music is heard with remarkable clarity. The soloists and the instrumentation are heard to excellent advantage, and the chorus sounds less massive than it appeared to do in Symphony Hall. It has always been one of the complaints of Bach scholars that the modern custom of large choruses has been everywhere retained to the disadvantage of the highly significant orchestra voices. On the records the size and vigor of the chorus is somehow less objectionable. . . .

The greatest reason for minimizing occasional, and in such a work inevitable, faults in the performance and recording of the St. Matthew Passion is, of course, its tremendous stature as a work of art. There is no choral work by any other composer which can touch it for purity of spirit, for the combination of the devout and the dramatic. It is the greatest musical account of the profoundest experience of Christianity, the Passion and Crucifixion of Our Lord. No pains, therefore, should be spared for the transmission of a full and reasonably authentic and vital production of such a work.

It is easy and very possibly healthy for scholars to take issue with various points about the interpretation of Bach's larger works and indicates their vitality in the musical life of today. The achievement of the RCA Victor Company has been a marvel of scientific ingenuity. The work of the forces under Dr. Koussevitzky, subject to one or two reservations, also is superb accomplishment. Even the audience, whose right to cough and leave concerts early is held too sacred, refrained entirely from the latter privilege and only rarely indulged in the former. As a matter of fact the unavoidable shortcomings in timing on the records, without the benefit of studio conditions, gives one the not disagreeable impression of being present at a real performance. There is something less smugly mechanical as a result.

The records are issued in three large volumes whose price, naturally, is high. Accompanying them is a pamphlet offering the text, an introduction by Mr. G. H. L. Smith describing the conditions under which the recording was made and an explanatory essay by Dr. Archibald T. Davison. The text is further embellished with Arabic numerals referring to the ordinary piano score and Roman numerals indicating the end of each record. Thus the owner of a set can dip accurately into any part of the St. Matthew Passion. This process, which we have recently enjoyed, is fascinating. You find yourself going on and on, playing just one more, until you realize that you might just as well have started at the beginning and gone right through to the end and then stopped, according to the recommendation of the King of Hearts at the trial. It is, all things considered, a fine piece of work and an interesting step in the processes of recording.

ALEXANDER WILLIAMS in the *Boston Herald*, Sunday, May 15, 1938

Photo by M. A. Colorado

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Berlioz Overture "Roman Carnival"
Brahms . . Hungarian Dance No. 5
Brahms . . Hungarian Dance No. 6
Chabrier . . . . "España" Rhapsody
Chopin-Glazounov
Polonaise Militaire — A major
Conrad . . . . . Continental
deFalla . . . . . Ritual Fire Dance
Dvorak . . . Overture "Carnaval"
Elgar . Pomp and Circumstance
Gade . . . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin . . Strike Up the Band
Guion (Arranged by)
Turkey in the Straw
Handel . . . . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert . . . . . "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov . . . In the Village
Ketelby . . . . "Persian Market"
Lecuona . Malagueña — Andalucia
Liadov . . . . . Music Box
Liszt "Todtentanz" (Sanromá)
MacDowell
Piano Concerto No. 2 (Sanromá)
Mascagni . . . . . Intermezzo —
"Cavalleria Rusticana"
Massenet . Meditation from "Thaïs"
McBride . . . . . Fugato
Mendelssohn . . . Overture —
"Midsummer Night's Dream"
Mendelssohn . Wedding March —
"Midsummer Night's Dream"
Mendelssohn . Scherzo from the Octet
Mossolov . . Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierné . Entrance of the Little Fauns
Pochon . Drink to Me Only (strings)
Ponchielli . . . Dance of the Hours —
"La Gioconda"
Rachmaninoff . Prelude in G minor
Rachmaninoff . Prelude in C♯ minor
Rimsky-Korsakov . . . . Song of India
Rimsky-Korsakov . Caprice Espagnol
Rubinstein . . . . . Rêve Angelique
Schubert . . . . . Marche Militaire
Strauss . . . . . Album of 5 Waltzes
Strauss . . . . . Donner und Blitzen
Strauss . . . . . "Citronen" Waltz
Suppé, vou
Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky . . . . Marche Slave
Thomas . . . "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi . . . . . Grand March — "Aida"
Verdi . . . . . Ballet Suite — "Aida"
Weber . "Der Freischütz," Overture
Weber . . . . . "Oberon," Overture
White, Paul . . . . Mosquito Dance
Wolf-Ferrari
Dance of the Camorristi
Youmans . . . . . Carioca

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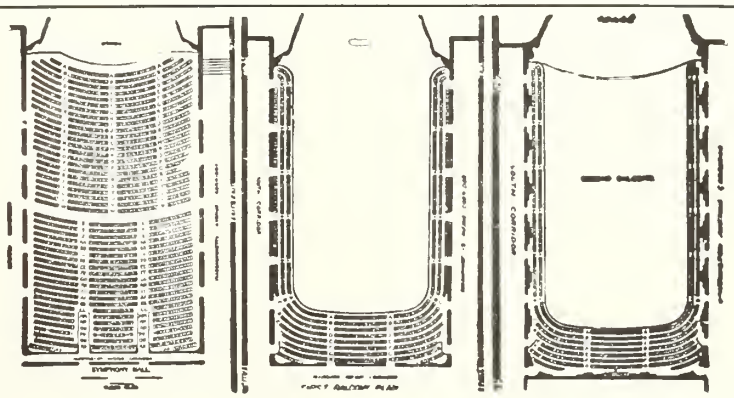

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Programme 29 — *Number 14*

WEDNESDAY, JUNE 1, 1938

FRAMINGHAM STATE TEACHERS' COLLEGE NIGHT

PROGRAMME

ENTRANCE OF THE BOYARDS . . . . . Halvorsen
FINLANDIA, "Symphonic Poem" . . . . . Sibelius
SONG TO THE EVENING STAR, from "Tannhäuser" . . . . . Wagner
Solo trombone: JACOB RAICHMAN
INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner
HUNGARIAN MARCH, "Rakoczy" . . . . . Berlioz
OVERTURE to "Orpheus in Hades" . . . . . Offenbach
THE RIDE OF THE VALKYRIES . . . . . Wagner
*PIANO CONCERTO No. 2 in D minor, Op. 23 . . . . . MacDowell
I. Larghetto calmato
II. Presto giocoso
III. Largo: molto allegro
Soloist: JESÚS MARÍA SANROMÁ

SONGS WITH ORCHESTRA
FRAMINGHAM STATE TEACHERS COLLEGE GLEE CLUB
EDWARD F. GILDAY, Jr., M.A., Director
"Jesu, Joy of Man's Desiring" . . . . . Bach-Appel
"How Lovely is Thy Dwelling Place," from "A German Requiem" . . . Brahms
Seraphic Song ("Rêve Angelique") . . . . . Rubinstein
Soloist: MARGARET KEYES, '40

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REQUEST NIGHT (Last Sunday Concert) See page 17 . . . . . Sunday, June 5

OLD TIMERS' NIGHT . . . . . Monday, June 6
CHILDREN'S NIGHT . . . . . Friday, June 17

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ARTHUR FIEDLER Smokes Juleps

Programme 30 — THURSDAY, JUNE 2, 1938 — *Number 14*

PROGRAMME

MARCH from the "Queen of Sheba" . . . . . Gounod
*OVERTURE to "Der Freischütz" . . . . . Weber
SILVER SHADOWS, Tango . . . . . Repper
LA TOSCA, Fantasia . . . . . Puccini

SCHEHERAZADE, Finale . . . . . Rimsky-Korsakov
Festival at Bagdad. The Sea. The Ship goes to pieces against a rock surmounted by a Bronze Warrior. Conclusion.
PRIZE SONG from "Die Meistersinger von Nürnberg" . . . . . Wagner-Wilhelmj
OVERTURE to "Sakuntala" . . . . . Goldmark

THE SKATERS, Waltz . . . . . Waldteufel
DONKEY SONG from "The Firefly" . . . . . Friml
ARAGONAISE from "The Cid" . . . . . Massenet

The Boston Art Club, and the Boston Public Library Employees' Benefit Association have taken groups of tables
(An exhibit of work by members of the Boston Art Club in the first balcony foyer)

* Pops Recording

REQUEST NIGHT (Last Sunday Concert) See page 17 . . . . . Sunday, June 5
OLD TIMERS' NIGHT . . . . . Monday, June 6
CHILDREN'S NIGHT . . . . . Friday, June 17

Chases Carbon

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

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October 1938 - April 1939

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24 SATURDAY EVENING CONCERTS

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6 MONDAY EVENING CONCERTS

6 TUESDAY AFTERNOON CONCERTS

(Prices: $15, $12, $9, $6)

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Headline in the *New York Sun*, May 7, 1938, by Oscar Thompson.

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3. Free copy of booklet, "The Music America Loves Best" *plus* free advice from the RCA Victor Musical Director on how to build and enjoy your own Victor Record Library.
4. Victor Record Dividends. Membership in the Victor Record Society entitles you to Victor Record dividends up to the amount of your membership fee, $6.00. You buy $1.00 worth of Victor records a week for 60 weeks. As you complete each $15.00 worth of Victor Record purchases, you receive $1.50 in Victor Records as dividends.

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NOW you and your family can hear the music you want when you want it . . . can make your living room a concert hall whenever you wish . . . at no outlay of money at all, except for the Victor Records you buy and the cost of your membership! The great symphony orchestras, the great dance bands, the great artists can all be yours, to hear whenever you please and as often as you please.

Convert your radio into a modern electric phonograph-radio with this RCA Victor Record Player. Now's your time to do it . . . when you don't have to pay a cent for the RCA Victor Record Player! Join the V.R.S. and take advantage of this unusual offer now!

Ask for details at the Victor Record Society booth — right here in Symphony Hall, in the downstairs foyer, Huntington Avenue.

RCA Victor

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BE SURE TO VISIT . . . THIS EVENING . . . THE NEW VICTOR RECORD SOCIETY BOOTH IN SYMPHONY HALL. This attractive booth is located in the downstairs foyer, Huntington Avenue side, where the attendant will gladly explain to you the details of membership of our new society. One of the new Victor record players is on display in the booth. Examine first-hand this novel record-playing device.

Six Dealers in this vicinity have combined to present to the Pops audiences the opportunity to purchase Boston Pops records and other Victor selections within Symphony Hall. See this new display booth during the intermissions or after the concert.

Mr. Fiedler in the act of autographing his recording of Mozart's "Serenade" for wind instruments by Arthur Fiedler's Sinfonietta of eight Boston Symphony musicians. Ask Mr. Fiedler to autograph your album this evening. Below is a view of the new Victor Record Society booth at Symphony Hall, where you may obtain full details regarding all Victor Records and equipment.

TONIGHT HAVE ARTHUR FIEDLER SIGN YOUR VICTOR ALBUM

The conductor will be glad to autograph any Victor albums recorded under his direction, such as Mozart's "Serenade" for Eight Wind Instruments; Ibert's "Divertissement" and the MacDowell Piano Concerto; Gershwin's "Rhapsody in Blue" and "Strike Up the Band"; Liszt's "Todtentanz," with Sanromá. Note also the new release, Mozart's "Divertimento No. 15." And look for the Pops album of five Strauss Waltzes at Victor dealers, June 1. Obtain your albums at the Victor Record Booth at Symphony Hall, first floor foyer. Mr. Fiedler looks forward to meeting you in the conductor's room after the concert.

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WINES AT THE POPS

FROM S. S. PIERCE CO.

S. S. PIERCE CO., BOSTON

See opposite page for prices. Order by number.

CHAMPAGNES and SPARKLING WINES

Pops No.

10. **Veuve Clicquot Yellow Label Champagne**—in 1777 Madame Veuve Clicquot founded the house that still bears her name.
20. **Bollinger Brut Champagne 1929**—during the past four years Boston has joined London, the world's most discriminating market, in acclaiming Bollinger. The Brut wines shipped by this house have few if any peers among dry Champagnes. The '29 is saturated with grape-ripeness and in addition it has the famous Bollinger breeding. A remarkable Champagne.
30. **Moet & Chandon Brut Cuvee AA**—Moet & Chandon have shipped fine Champagnes since 1743—nearly two hundred years.
40. **Ackerman Dry Royal (Sparkling Saumur)**—produced by an aristocrat, Baron Raymond de Luze, it, too, is an aristocrat among wines. So like extra dry or sec Champagne that few can distinguish a difference. A favorite at the Ritz Bar in Paris.
50. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From romantic Touraine in France, once the playground of kings.
70. **G. H. Mumm's Extra Dry Champagne.**
80. **Great Western Domestic**—the outstanding American Champagne.
90. **Champagne Cocktail for two** (Bollinger Extra Dry)—Bollinger is the Champagne of prestige and distinction.

CLARETS (Dry)

1. **Bordeaux Superieur Rouge** (De Luze)—a ruby-red Claret of delicate, fresh flavor.
5. **Chateau Pontet Canet 1929**—a famous, mellow Claret.

RHINE WINES (White)

Rhine Wine and Seltzer—a favorite at Pops.

7. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
15. **Schloss Vollrads Cabinet 1935**—light, medium dryness. Grown and bottled at the vineyard.

MOSELLE WINES (White)

41. **Berncasteler 1935** (Langenbach)—clean, dry.
43. **Zeltinger Himmelreich 1935** (N. Fromm)—very pale, with a clean stony dryness.
45. **Sommerauer Schlossberg 1928**—light, strong, dry.

SHERRIES and PORTS

Pops No.

47. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
51. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
55. **Dry Sack** (Williams & Humbert)—Shakespeare was very partial to "Sherris-Sack" and it is the wine which occurs in his plays more than all others together.
59. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.
61. **Delicate Old White Port** (Cockburn Smithes)—exceptionally rich and full-flavored.

BORDEAUX WHITE WINES

25. **Graves Superieur 1929** (De Luze)—clean, dry, fresh, pale straw color. A favorite.
26. **Barsac Sauternes 1929** (De Luze)—a pale, golden, medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

63. **Chablis** (Louis Latour)—pale, gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.
65. **Grand Pouilly Latour 1928**—a cool, dry, pebbly wine.

BURGUNDY RED WINES

73. **Fleurie 1929** (Louis Latour)—a fresh, light Burgundy.

ITALIAN WINES (Red)

35. **Martini & Rossi Chianti**—renowned Tuscan wine from the house of Melini. A deep ruby red, dry wine.

ALSATIAN WINES (White)

31. **Clos des Templiers 1934, Riesling Reserve**—light, dry white wine, a marked success at the Hotel Ritz in Paris.

DOMESTIC WINES

2, 4, 6, 8, 12, 14. **Gold Coast**—wines of selected quality.

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An old New England favorite—famous for its soft, mellow flavor. Imported by the S. S. Pierce Co., Boston, for over 50 years. 86.8 proof. 8 years old.

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PERFECTOS, 2 for 25c. LONDRES, 10c.

Enjoy the Pops with the outstanding cigar of New England — richer in smoking satisfaction.

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POPS WINE LIST

Please order wine by number and indicate whether you wish "Bot." or "½ Bot."

CHAMPAGNES AND SPARKLING WINES

	Bot.	½ Bot.
10. Veuve Clicquot Yellow Label	5.75	3.25
20. Bollinger Brut 1929	5.75	3.25
30. Moet Chandon Brut Cuvee AA	4.50	
40. Ackerman Dry Royal	3.25	1.75
50. Vouvray Monopole 1928	3.25	1.75

CLARETS

1. Bordeaux Superieur Rouge (De Luze)	1.50	1.00
3. Bordeaux Rouge (Eschenauer)	1.50	1.00
5. Chateau Pontet Canet 1929	2.00	1.25

RHINE WINES

7. Liebfraumilch 1934 (Langenbach)	2.25	1.25
9. Rudesheimer 1934 (Langenbach)	2.25	1.25
11. Niersteiner 1935 (Langenbach)	1.75	1.00
13. Niersteiner (Guntrum)	2.00	1.25
15. Schloss Vollrads Cabinet 1935	2.50	

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929 (Eschenauer)	1.75	1.00
21. Haut Sauternes 1929 (Eschenauer)	1.75	1.00
23. Chateau Olivier Graves 1934 (Eschenauer)	1.50	1.00
25. Graves Superieur 1929 De Luze	1.50	1.00
26. Barsac 1929 De Luze	2.25	1.25

ITALIAN

27. Pastene Sparkling Moscato (White Semi-Sweet)	1.90	1.00
29. Pastene Sparkling Gragnano (Red Dry)	1.90	
31. Brolio Chianti Red	1.25	.75
32. Brolio Chianti Red 8 oz. ¼ bottles	.50	
33. Bigi Orvieto Sweet or Dry straw flasks	1.50	.90
35. M. & R. Chianti 1929	1.25	.75

	Bot.	½ Bot.
60. Chanson Sparkling Burgundy 1926	3.50	2.00
70. G. H. Mumm's Extra Dry	5.75	3.25
80. Great Western Extra Dry	2.75	1.50
90. CHAMPAGNE COCKTAIL for two	1.50	

ALSATIAN

37. Clos des Templiers 1934	1.75	1.00
39. Riesling 1930 (Willm)	1.75	1.00

MOSELLE

41. Berncasteler 1935 (Langenbach)	2.25	1.25
43. Zeltinger Himmelreich 1935 (N. Fromm & Co.)	2.25	1.25
45. Somerauer Schlossberg 1928	2.25	

SHERRIES

	Bot.	Glass
47. Generoso (Medium & Sweet) (Duff Gordon)	2.00	.25
49. Oloroso (Rich & Sweet) (Duff Gordon)	3.25	.35
51. Amontillado (Pale & Dry) (Duff Gordon)	2.75	.30
53. Maduro (Williams & Humbert)	2.25	.25
55. Dry Sack (Williams & Humbert)	3.50	.40

PORT

57. Game Bird Dry Tawny (Robertson's)	2.25	.25
59. Ruddy (Cockburn & Smithes)	1.75	.25
61. Delicate Old White (Cockburn & Smithes)	3.50	.40

BURGUNDY WHITE

	Bot.	½ Bot.
63. Chablis (Louis Latour)	1.50	.85
65. Grand Pouilly (Louis Latour)	1.75	1.00
67. Meursault 1926 (Chanson Père et Fils)	2.25	1.25

BURGUNDY RED

69. Macon 1926 (Chanson Pere et Fils)	1.75	1.00
71. Pommard 1933 (Chanson Pere et Fils)	1.75	1.00
73. Fleurie 1929 (Louis Latour)	1.75	1.00

CALIFORNIA WINES (S. S. Pierce Co.)

2. Gold Coast Sauternes	1.00	.60
4. Gold Coast Red Burgundy	1.00	.60
6. Gold Coast Sherry	1.00	.60
8. Gold Coast Port	1.00	.60
12. Gold Coast Muscatel	1.00	.60
14. Gold Coast Tokay	1.00	.60

CIGARETTES

Juleps "Mint Cooled"	.15
Virginia Blends, S. S. Pierce	.20
Melachrino, Cork Tip	.20
Philip Morris, Cork Tip	.25
Egyptian Dieties, Plain or Cork Tip	.25
Benson & Hedges, Virginia Rounds	.20
Marlboro	.20
Old Gold, Camels	.15
Chesterfields or Lucky Strikes	.15
Philip Morris, English Blend	.15
Raleigh, Plain & Tip	.15
Pall Malls	.15

FRESH FRUIT DRINKS

Lemonade	.20
Soda Lemonade	.25
Claret Lemonade	.30
Epicure Grape Juice	.15
Pop Punch (non-alcoholic)	.25
Claret or Sauterne Punch	.35

MINERAL WATERS

Poland Spring Water 7 oz.	.15
Poland Club Soda 6 oz.	.10

GINGER ALE, ETC.

Poland Spring Golden or Pale Dry 7 oz.	.15
Poland Spring Pale Dry 12 oz.	.25
POP PUNCH served in pitchers	$1.00
Fresh Fruit Lemonade, in pitchers	$1.00
CLARET or SAUTERNE PUNCH served in pitchers	$1.25

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FAMOUS FOR FLAVOR

"New England Character and Taste"

FAMOUS

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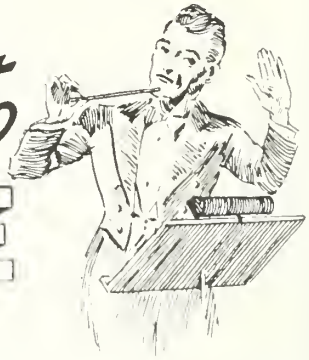

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Liverwurst	.20
Swiss Cheese	.20
Nut, Raisin and Fig	.25
Ham	.20
Whole Wheat and Cream Cheese	.20
Swiss Cheese sliced, per plate	.20

CHEESE AND CRACKERS

Camembert	Roquefort	.25

CAKES AND APPETIZERS

Pretzels	.10
Cheese Wafers	.10
Brownies	.10
Spice Cake	.15
Macaroons	.15
Fudge Cake	.10
Vienna Tea Cakes	.15

ICE CREAM

Vanilla	.20
Cherry Sundae	.20
Chocolate	.20
Coffee	.20
Strawberry	.20
Pineapple Sundae	.20
Brandied Nesselrode Sundae	.25

KEMP'S CONFECTIONS

"DeLuxe" Chocolates, 1 lb.	1
Choc. Cov. Fruits and Nuts, 1 lb.	1
"Signature" Chocolates, 1 lb.	
Pecan Slice	
Sugar Wafers	
Peanut Clusters	
Thin Mints	
Thin Wintergreens	
Chocolate Almonds	
Bittersweets	
Cherry Cordials	
Almond Crunch	
Assorted Chocolates	

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Hot Coffee, Individual Pots	
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Add to your enjoyment of the evening · · call for

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shews—¼ lb. box	.25
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CIGARS

Overland Panetellas		.10
Overland Perfectos	15c. 2 for	.25
Armas del Casa Bankers	15c. 2 for	.25
Blason Belvedere		.20
anch Perfeccionados		.25
artagas Belvedere		.25
elinda Belvedere		.25
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‡La Corona Belvedere		.15
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‡La Carolina Perfectos	3 for	.50
‡Bock Panatelas		.10
‡La Corona Jewels		.25

‡Clear Havana

BEER AND ALE

Croft Ale	.25
Ballantine Ale	.25
Pickwick Ale	.25
Hanley's Ale	.25
Narragansett	.25
Jacob Ruppert Ale	.25
Rheingold Scotch Ale	.25
Bass Ale Imported	.50
Guinness Stout Imported	.50
Pilsner	.50
Schlitz	.25
Budweiser	.25
Boylston Lager	.25
Jacob Ruppert Beer	.25
Rheingold Extra Dry Lager	.25

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PURITY BODY FLAVOR

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America's Finest Since 1840

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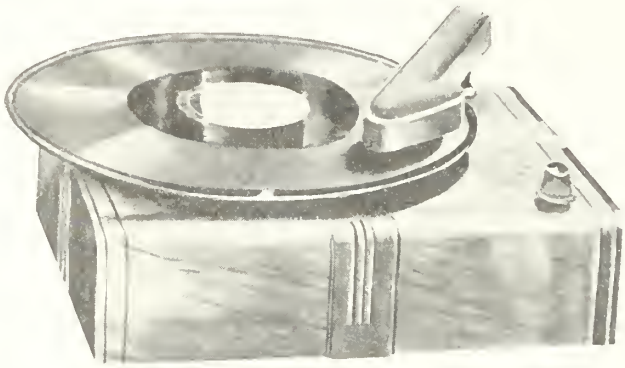

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Choose $9 worth of ANY Victor records in our complete selection.

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Receive Victor record dividends to the amount of membership fee, $6. If you buy $15 worth of records, you receive a dividend of $1.50 in records, and so on, until dividends total $6.

Victor Record Society Review . $2.00
Keeps you posted on music. Articles. News. New recordings.

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$15.00

$4 down. Convenient monthly payments (with carrying charges included) on our budget plan.

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- ☐ "Jewels of the Madonna".....$1.00
- ☐ "Marche Slave".....$1.50
- ☐ "Poet and Peasant—Overture".....$1.50
- ☐ "Rhapsody in Blue" (2 double-faced records in album) J. M. Sanromá.....$3.50
- ☐ "Polonaise Militaire".....$1.50
- ☐ "Aïda—Ballet Music and Grand March"..$1.50
- ☐ "Dance of the Hours".....$1.50
- ☐ "March Militaire".....$1.00
- ☐ "Meditation" (from Thaïs).....$1.50
- ☐ "Pomp and Circumstance".....$1.50
- ☐ "Cavalleria Rusticana".....$1.00
- ☐ "Capriccio Espagnol" (2 double-faced records) $3.00

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See our complete assortment of RCA Victor electric and spring-wind portable phonographs, radio-and-phonograph combinations, and radios.

MUSIC CENTER — SECOND FLOOR — ANNEX

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Please send me:
- ☐ RCA Victor Record Player, $9 worth of records as indicated above (or other selections to $9), and other membership privileges. Total $15.
- ☐ Records as checked above. Total $.....
- ☐ Send me lists of record releases.

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FRIDAY, JUNE 3, 1938 *Programme 81*

PROGRAMME

MARCH, "Under the Double Eagle" . . . . . J. F. Wagner
OVERTURE to "The Flying Dutchman" . . . . . Wagner
AIR ON THE G STRING, from the Suite in D major, No. 3 . . . . Bach-Wilhelmj
*SOVIET IRON WORKS . . . . . Mossolov

GILBERT AND SULLIVAN FAVORITES . . . . . Arranged by Seredy
Pinafore — Iolanthe — The Gondoliers — The Mikado — The Pirates of Penzance
SCHERZO from "A Midsummer Night's Dream" . . . . . Mendelssohn
*BALLET OF THE HOURS from "La Gioconda" . . . . . Ponchielli

SNOW WHITE AND THE SEVEN DWARFS, Fantasy . . . . Churchill-Bodge
*JEALOUSY, Gypsy Tango . . . . . Gade
*STRIKE UP THE BAND . . . . . Gershwin

*Pops Recording

HOOD'S *French American*

ICE CREAM is

rich . . . smooth . . . refreshing.

Give your order to the waitress

"*The Flavor's There*"

Programmes for the BERKSHIRE FESTIVAL

are now announced

SIX CONCERTS

Series A

Thursday Evening, August 4, at 8.30

BACH	Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott"
BEETHOVEN	Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy CECILIA SOCIETY AND SOLOISTS

Saturday Evening, August 6, at 8.30

HAYDN	Symphony in E flat, No. 99 (B. & H. No. 3)
DEBUSSY	"La Mer," Three Symphonic Sketches
SIBELIUS	Symphony No. 1 in E minor, Op. 39

Sunday Afternoon, August 7, at 3.30

MOZART	"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
BRAHMS	Symphony in E minor, No. 4, Op. 98
COPLAND	Music for the Theatre
RAVEL	"Ma Mère l'Oye" ("Mother Goose")
RESPIGHI	Symphonic Poem, "The Pines of Rome"

Series B

Thursday Evening, August 11, at 8.30

WAGNER	"Die Walküre" Introduction to Act III, "The Ride of the Valkyries." Act III, Final Scene
WAGNER	Act III, "Siegfried" FOUR SOLOISTS

Saturday Evening, August 13, at 8.30

BEETHOVEN	Symphony No. 6, in F major, Op. 68, "Pastoral"
HADLEY	"Angelus" from the Symphony No. 3 in B minor, Op. 60
TCHAIKOVSKY	Symphony No. 6, in B minor, "Pathetic," Op. 74

Sunday Afternoon, August 14, at 3.30

SCHUMANN	Symphony in B-flat, No. 1, Op. 38
SIBELIUS	"Tapiola," Tone Poem
BRAHMS	Symphony No. 2 in D major, Op. 73

The postal authorities have imprinted on air mail letters of the Lenox district for Air Mail Week — May 15 to May 21 — the above reproduction. The artist's rendition here depicts the new building which Serge Koussevitzky will inaugurate on August 4th, with a performance of Beethoven's Ninth Symphony.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the Box Office, Symphony Hall.

OLIN DOWNES will lecture at the Berkshire Museum, Pittsfield, August 4, 6, 11 and 13, at 3 P.M.

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

DRY SACK Sherry

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SATURDAY, JUNE 4, 1938 *Programme 32*

M. I. T. NIGHT

PAUL CHERKASSKY, Conducting

PROGRAMME

CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
LARGO from the "New World" Symphony . . . . . Dvořák
LIEBESTRAUM . . . . . Liszt-Herbert
THE RIDE OF THE VALKYRIES . . . . . Wagner

PEER GYNT SUITE NO. 1 . . . . . Grieg
Morning Mood — Anitra's Dance — In the Hall of the Troll King
THE GIRL WITH THE FLAXEN HAIR . . . . . Debussy
BOLERO . . . . . Ravel

TALES FROM THE VIENNA WOODS, Waltzes . . . . . Strauss
THE TOY TRUMPET . . . . . Scott
INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner
STEIN SONG

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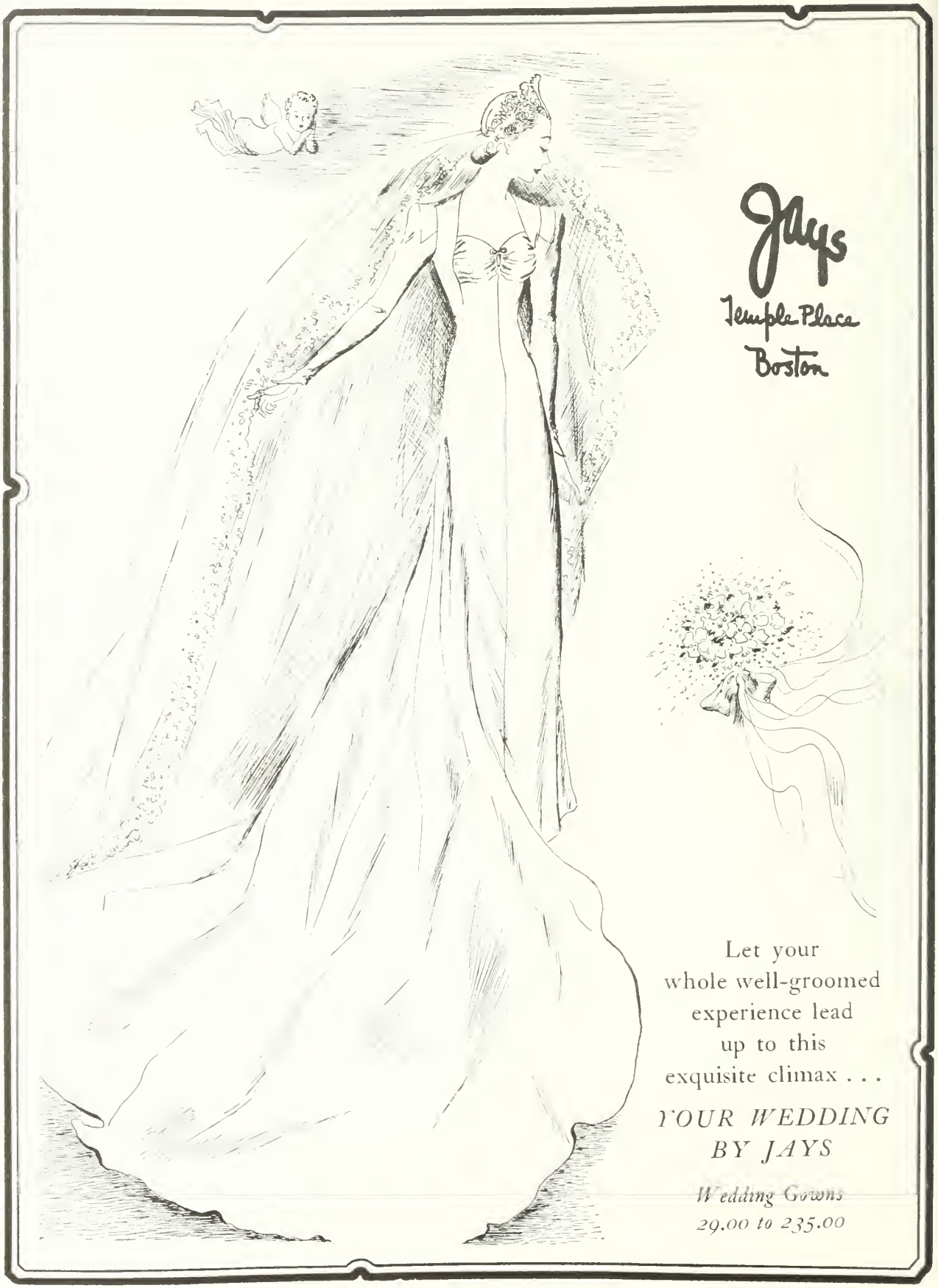
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SUNDAY, JUNE 5, 1938

Programme 33

REQUEST PROGRAMME

*MARCH, "Pomp and Circumstance" . . . . . Elgar
BY THE BEAUTIFUL BLUE DANUBE, Waltzes . . . . . Strauss
*LARGO from "Xerxes" . . . . . Handel
FINLANDIA, Symphonic Poem . . . . . Sibelius

THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia . . . . . Saint-Saëns

Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. Langendoen)
Finale
Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

BOLERO . . . . . Ravel
*RHAPSODY IN BLUE . . . . . Gershwin
Soloist: JESÚS MARÍA SANROMÁ
NIGHT AND DAY . . . . . Porter
*PRAYER OF THANKSGIVING (Old Dutch Hymn) . . . . . Valerius-Kremser

ENCORES
*Tango, "Jealousy" . . . . . Gade
The Toy Trumpet . . . . . Scott
*Mosquito Dance . . . . . White
Pizzicati, from "Sylvia" . . . . . Delibes

*Pops Recording

MONDAY, JUNE 6, 1938

Programme 34

OLD TIMERS' NIGHT PROGRAMME

LA SORELLA, March . . . . . Borel-Clerc
OVERTURE to "Poet and Peasant" . . . . . Suppé
LA PALOMA ("The Dove") . . . . . Yradier
SELECTION from "The Mikado" . . . . . Sullivan

WALTZ, "Jolly Fellows" . . . . . Volstedt
LA GOLONDRINA ("The Swallow"), Mexican Folk Song
(Arranged for Strings by Findlay)
SONG FEST, Medley
"Pack Up Your Troubles"—"Smiles"—"Till We Meet Again"—"In the Shade of the Old Apple Tree"—"My Wild Irish Rose"—"Take Me Out To the Ball Game"—"Sweet Adeline"—"Put on Your Old Gray Bonnet"—"There is a Tavern in the Town"—"Maine Stein Song"—"Let Me Call You Sweetheart"

A HUNT IN THE BLACK FOREST, Descriptive Episode . . . . . Voelker
The crowing of the rooster announces the dawn—Call of hunting horns to assemble—They sing the champagne song and drink—The cracking of whips and barking of hounds are heard—The fox is sighted—The capture is made
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SONGS OF THE OLD DAYS
"Ta-ra-ra Boom-de-ay"—"The Bowery"—"The Sidewalks of New York"—"Sweet Rosie O'Grady"—"Daisy Bell"—("A Bicycle Built for Two")—"Comrades"—"Little Annie Rooney"—"She May Have Seen Better Days"—"The Band Played On"—"After the Ball"—"A Hot Time in the Old Town Tonight"

CHILDREN'S NIGHT
FRIDAY, JUNE 17

CANDID CAMERA NIGHT
FRIDAY, JUNE 24

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Brahms . . . Hungarian Dance No. 6
Chabrier . . . . . "España" Rhapsody
Chopin-Glazounov
Polonaise Militaire — A major
Conrad . . . . . Continental
deFalla . . . . Ritual Fire Dance
Dvorak . . Overture "Carnaval"
Elgar Pomp and Circumstance
Gade . . . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin . . . Strike Up the Band
Guion (Arranged by)
Turkey in the Straw
Handel . . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert . . . . "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov . . . In the Village
Ketelby . . . . "Persian Market"
Lecuona . . Malagueña — Andalucia
Liadov . . . . . Music Box
Liszt "Todteutanz" (Sanromá)
MacDowell
Piano Concerto No. 2 (Sanromá)
Mascagni . . . . Interuezzo —
"Cavalleria Rusticana"
Massenet Meditation from "Thaïs"
McBride . . . . . Fugato
Mendelssohn . . . . Overture —
"Midsummer Night's Dream"
Mendelssohn Wedding March —
"Midsummer Night's Dream"
Meudelssohn Scherzo from the Octet
Mossolov . . Soviet Iron Foundry
Pierné March of Little Lead Soldiers
Pierné Entrance of the Little Fauns
Pochon Drink to Me Ouly (strings)
Ponchielli . . . Dance of the Hours —
"La Gioconda"
Rachmaninoff Prelude in G minor
Rachmaninoff Prelude in C♯ minor
Rimsky-Korsakov . Song of India
Rimsky-Korsakov Caprice Espagnol
Rubinstein . . . . Rêve Angelique
Schubert . . . . . Marche Militaire
Strauss . . . . . Album of 5 Waltzes
"Wine, Woman, and Song"
"Vienna Blood"
"Artists' Life"
"Emperor"
"Voices of Spring"
Strauss . . . . . Donner und Blitzen
Strauss . . . . . "Citronen" Waltz
Suppé, von
Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky . . . . . Marche Slave
Thomas "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi . . . . Graud March — "Aida"
Verdi . . . Ballet Suite — "Aida"
Weber . "Der Freischütz," Overture
Weber . . . . "Oberon," Overture
White, Paul . . . Mosquito Dance
Wolf-Ferrari
Dance of the Camorristi
Youmans . . . . . Carioca

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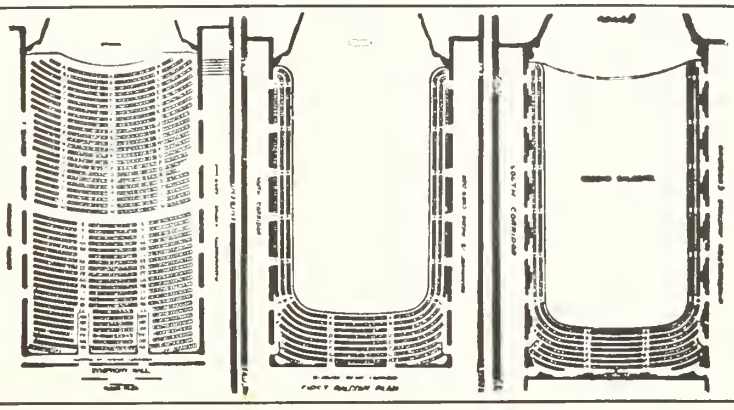

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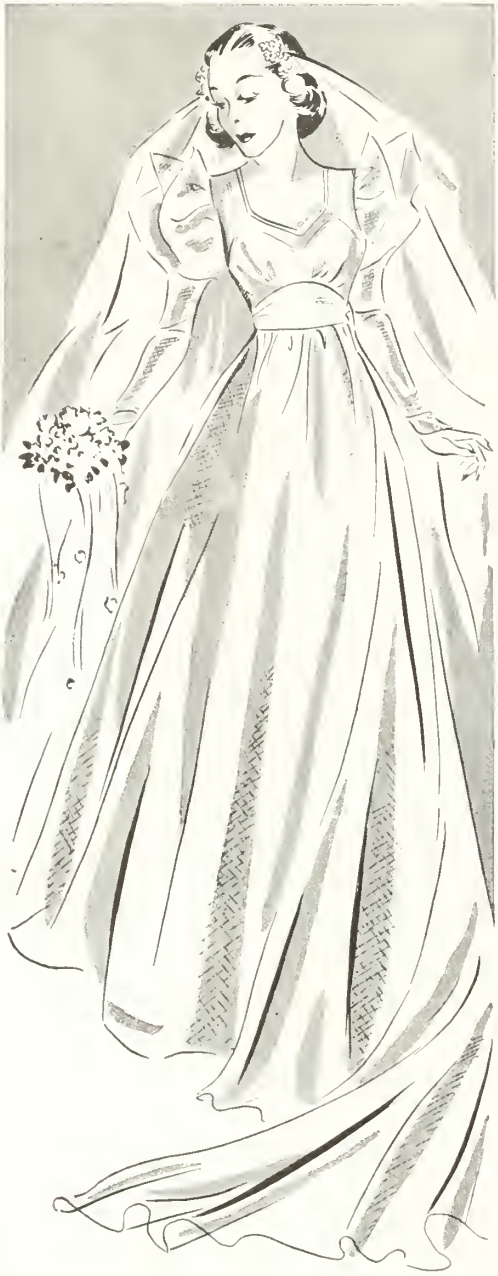

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Programme 31 — *Number 15*

FRIDAY, JUNE 3, 1938

BRYANT AND STRATTON NIGHT

PROGRAMME

MARCH, "Under the Double Eagle" . . . . . J. F. Wagner
OVERTURE to "The Flying Dutchman" . . . . . Wagner
AIR ON THE G STRING, from the Suite in D major, No. 3 . . . Bach-Wilhelmj
*SOVIET IRON WORKS . . . . . Mossolov

GILBERT AND SULLIVAN FAVORITES . . . . . Arranged by Seredy
Pinafore — Iolanthe — The Gondoliers — The Mikado — The Pirates of Penzance
SCHERZO from "A Midsummer Night's Dream" . . . . . Mendelssohn
*BALLET OF THE HOURS from "La Gioconda" . . . . . Ponchielli

SNOW WHITE AND THE SEVEN DWARFS, Fantasy . . . . Churchill-Bodge
*JEALOUSY, Gypsy Tango . . . . . Gade
*STRIKE UP THE BAND . . . . . Gershwin

The Thomson Club of the General Electric Company, the Catholic Union of Boston, the Boston Public Library Employees' Benefit Association, and the North Quincy High School have taken groups of tables

*Pops Recording

REQUEST NIGHT (Last Sunday Concert) See page 13 . . . . . Sunday, June 5
OLD TIMERS' NIGHT . . . . . Monday, June 6
SOLOIST: ALBION METCALF, Piano . . . . . Saturday, June 11
To be Repeated—HANS WIENER and His Dancers in Walter Piston's Ballet. "The Incredible Flutist" Tuesday, June 14
CHILDREN'S NIGHT . . . . . Friday, June 17

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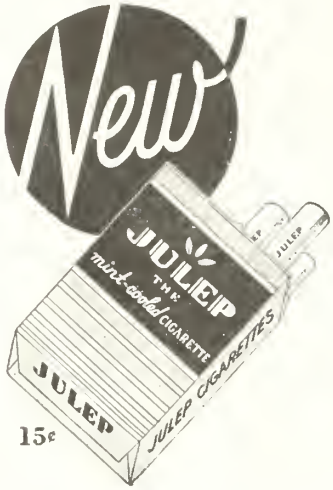

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ARTHUR FIEDLER Smokes Juleps

Programme 32 — SATURDAY, JUNE 4, 1938 — *Number 15*

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CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
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CHILDREN'S NIGHT . . . . . Friday, June 17

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About a year after the memorable performance of the St. Matthew Passion by the combined forces of the Boston Symphony Orchestra, Harvard and Radcliffe choruses and soloists, both instrumental and vocal, under Dr. Koussevitzky, the records taken at the time have been issued. The experiment was considered to be hazardous, since there could be no retakes. Everything had to function smoothly, the audience had to co-operate, and the experts from the RCA Victor Company had to be constantly on their toes to see that the records ended logically.

Some doubts were expressed at the time and have since been repeated in one or two critical reviews of the completed records as to whether a really satisfactory result could be obtained from the experiment. These doubts, we feel, have been exaggerated. The value of the undertaking, of actually transcribing for posterity a good performance of a long and difficult masterpiece is so great that the pauses at the beginning of many records before the music begins and the several inconvenient breaks at the end can readily be discounted.

What is more important is that the music is heard with remarkable clarity. The soloists and the instrumentation are heard to excellent advantage, and the chorus sounds less massive than it appeared to do in Symphony Hall. It has always been one of the complaints of Bach scholars that the modern custom of large choruses has been everywhere retained to the disadvantage of the highly significant orchestra voices. On the records the size and vigor of the chorus is somehow less objectionable. . . .

The greatest reason for minimizing occasional, and in such a work inevitable, faults in the performance and recording of the St. Matthew Passion is, of course, its tremendous stature as a work of art. There is no choral work by any other composer which can touch it for purity of spirit, for the combination of the devout and the dramatic. It is the greatest musical account of the profoundest experience of Christianity, the Passion and Crucifixion of Our Lord. No pains, therefore, should be spared for the transmission of a full and reasonably authentic and vital production of such a work.

It is easy and very possibly healthy for scholars to take issue with various points about the interpretation of Bach's larger works and indicates their vitality in the musical life of today. The achievement of the RCA Victor Company has been a marvel of scientific ingenuity. The work of the forces under Dr. Koussevitzky, subject to one or two reservations, also is superb accomplishment. Even the audience, whose right to cough and leave concerts early is held too sacred, refrained entirely from the latter privilege and only rarely indulged in the former. As a matter of fact the unavoidable shortcomings in timing on the records, without the benefit of studio conditions, gives one the not disagreeable impression of being present at a real performance. There is something less smugly mechanical as a result.

The records are issued in three large volumes whose price, naturally, is high. Accompanying them is a pamphlet offering the text, an introduction by Mr. G. H. L. Smith describing the conditions under which the recording was made and an explanatory essay by Dr. Archibald T. Davison. The text is further embellished with Arabic numerals referring to the ordinary piano score and Roman numerals indicating the end of each record. Thus the owner of a set can dip accurately into any part of the St. Matthew Passion. This process, which we have recently enjoyed, is fascinating. You find yourself going on and on, playing just one more, until you realize that you might just as well have started at the beginning and gone right through to the end and then stopped, according to the recommendation of the King of Hearts at the trial. It is, all things considered, a fine piece of work and an interesting step in the processes of recording.

ALEXANDER WILLIAMS in the *Boston Herald,* Sunday, May 15, 1938

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Six Dealers in this vicinity have combined to present to the Pops audiences the opportunity to purchase Boston Pops records and other Victor selections within Symphony Hall. See this new display booth during the intermissions or after the concert.

Mr. Fiedler in the act of autographing his recording of Mozart's "Serenade" for wind instruments by Arthur Fiedler's Sinfonietta of eight Boston Symphony musicians. Ask Mr. Fiedler to autograph your album this evening. Below is a view of the new Victor Record Society booth at Symphony Hall, where you may obtain full details regarding all Victor Records and equipment.

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The conductor will be glad to autograph any Victor albums recorded under his direction, such as Mozart's "Serenade" for Eight Wind Instruments; Ibert's "Divertissement" and the MacDowell Piano Concerto; Gershwin's "Rhapsody in Blue" and "Strike Up the Band"; Liszt's "Todtentanz," with Sanromá. Note also the new release, Mozart's "Divertimento No. 15." And look for the Pops album of five Strauss Waltzes at Victor dealers, June 1. Obtain your albums at the Victor Record Booth at Symphony Hall, first floor foyer. Mr. Fiedler looks forward to meeting you in the conductor's room after the concert.

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30. **Moet & Chandon Brut Cuvee AA**—Moet & Chandon have shipped fine Champagnes since 1743—nearly two hundred years.
40. **Ackerman Dry Royal (Sparkling Saumur)**—produced by an aristocrat, Baron Raymond de Luze, it, too, is an aristocrat among wines. So like extra dry or sec Champagne that few can distinguish a difference. A favorite at the Ritz Bar in Paris.
50. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From romantic Touraine in France, once the playground of kings.
70. **G. H. Mumm's Extra Dry Champagne.**
80. **Great Western Domestic**—the outstanding American Champagne.
90. **Champagne Cocktail for two** (Bollinger Extra Dry)—Bollinger is the Champagne of prestige and distinction.

CLARETS (Dry)

1. **Bordeaux Superieur Rouge** (De Luze)—a ruby-red Claret of delicate, fresh flavor.
5. **Chateau Pontet Canet 1929**—a famous, mellow Claret.

RHINE WINES (White)

Rhine Wine and Seltzer—a favorite at Pops.

7. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
15. **Schloss Vollrads Cabinet 1935**—light, medium dryness. Grown and bottled at the vineyard.

MOSELLE WINES (White)

41. **Berncasteler 1935** (Langenbach)—clean, dry.
43. **Zeltinger Himmelreich 1935** (N. Fromm)—very pale, with a clean stony dryness.
45. **Sommerauer Schlossberg 1928**—light, strong, dry.

SHERRIES and PORTS

Pops No.

47. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
51. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
55. **Dry Sack** (Williams & Humbert)—Shakespeare was very partial to "Sherris-Sack" and it is the wine which occurs in his plays more than all others together.
59. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.
61. **Delicate Old White Port** (Cockburn Smithes)—exceptionally rich and full-flavored.

BORDEAUX WHITE WINES

25. **Graves Superieur 1929** (De Luze)—clean, dry, fresh, pale straw color. A favorite.
26. **Barsac Sauternes 1929** (De Luze)—a pale, golden, medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

63. **Chablis** (Louis Latour)—pale, gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.
65. **Grand Pouilly Latour 1928**—a cool, dry, pebbly wine.

BURGUNDY RED WINES

73. **Fleurie 1929** (Louis Latour)—a fresh, light Burgundy.

ITALIAN WINES (Red)

35. **Martini & Rossi Chianti**—renowned Tuscan wine from the house of Melini. A deep ruby red, dry wine.

ALSATIAN WINES (White)

31. **Clos des Templiers 1934, Riesling Reserve**—light, dry white wine, a marked success at the Hotel Ritz in Paris.

DOMESTIC WINES

2, 4, 6, 8, 12, 14. **Gold Coast**—wines of selected quality.

TWO FAVORITES Synonymous with S. S. PIERCE CO.

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POPS WINE LIST

Please order wine by number and indicate whether you wish "Bot." or "½ Bot."

CHAMPAGNES AND SPARKLING WINES

	Bot.	½ Bot.
10. Veuve Clicquot Yellow Label	5.75	3.25
20. Bollinger Brut 1929	5.75	3.25
30. Moet Chandon Brut Cuvee AA	4.50	
40. Ackerman Dry Royal	3.25	1.75
50. Vouvray Monopole 1928	3.25	1.75

CLARETS

1. Bordeaux Superieur Rouge (De Luze)	1.50	1.00
3. Bordeaux Rouge (Eschenauer)	1.50	1.00
5. Chateau Pontet Canet 1929	2.00	1.25

RHINE WINES

7. Liebfraumilch 1934 (Langenbach)	2.25	1.25
9. Rudesheimer 1934 (Langenbach)	2.25	1.25
11. Niersteiner 1935 (Langenbach)	1.75	1.00
13. Niersteiner (Guntrum)	2.00	1.25
15. Schloss Vollrads Cabinet 1935	2.50	

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929 (Eschenauer)	1.75	1.00
21. Haut Sauternes 1929 (Eschenauer)	1.75	1.00
23. Chateau Olivier Graves 1934 (Eschenauer)	1.50	1.00
25. Graves Superieur 1929 De Luze	1.50	1.00
26. Barsac 1929 De Luze	2.25	1.25

ITALIAN

27. Pastene Sparkling Moscato (White Semi-Sweet)	1.90	1.00
29. Pastene Sparkling Gragnano (Red Dry)	1.90	
31. Brolio Chianti Red	1.25	.75
32. Brolio Chianti Red 8 oz. ¼ bottles	.50	
33. Bigi Orvieto Sweet or Dry straw flasks	1.50	.90
35. M. & R. Chianti 1929	1.25	.75

	Bot.	½ Bot.
60. Chanson Sparkling Burgundy 1926	3.50	2.00
70. G. H. Mumm's Extra Dry	5.75	3.25
80. Great Western Extra Dry	2.75	1.50
90. CHAMPAGNE COCKTAIL for two	1.50	

ALSATIAN

37. Clos des Templiers 1934	1.75	1.00
39. Riesling 1930 (Willm)	1.75	1.00

MOSELLE

41. Berncasteler 1935 (Langenbach)	2.25	1.25
43. Zeltinger Himmelreich 1935 (N. Fromm & Co.)	2.25	1.25
45. Somerauer Schlossberg 1928	2.25	

SHERRIES

	Bot.	Glass
47. Generoso (Medium & Sweet) (Duff Gordon)	2.00	.25
49. Oloroso (Rich & Sweet) (Duff Gordon)	3.25	.35
51. Amontillado (Pale & Dry) (Duff Gordon)	2.75	.30
53. Maduro (Williams & Humbert)	2.25	.25
55. Dry Sack (Williams & Humbert)	3.50	.40

PORT

57. Game Bird Dry Tawny (Robertson's)	2.25	.25
59. Ruddy (Cockburn & Smithes)	1.75	.25
61. Delicate Old White (Cockburn & Smithes)	3.50	.40

BURGUNDY WHITE

	Bot.	½ Bot.
63. Chablis (Louis Latour)	1.50	.85
65. Grand Pouilly (Louis Latour)	1.75	1.00
67. Meursault 1926 (Chanson Père et Fils)	2.25	1.25

BURGUNDY RED

69. Macon 1926 (Chanson Pere et Fils)	1.75	1.00
71. Pommard 1933 (Chanson Pere et Fils)	1.75	1.00
73. Fleurie 1929 (Louis Latour)	1.75	1.00

CALIFORNIA WINES (S. S. Pierce Co.)

2. Gold Coast Sauternes	1.00	.60
4. Gold Coast Red Burgundy	1.00	.60
6. Gold Coast Sherry	1.00	.60
8. Gold Coast Port	1.00	.60
12. Gold Coast Muscatel	1.00	.60
14. Gold Coast Tokay	1.00	.60

CIGARETTES

Juleps "Mint Cooled"	.15
Virginia Blends, S. S. Pierce	.20
Melachrino, Cork Tip	.20
Philip Morris, Cork Tip	.25
Egyptian Dieties, Plain or Cork Tip	.25
Benson & Hedges, Virginia Rounds	.20
Marlboro	.20
Old Gold, Camels	.15
Chesterfields or Lucky Strikes	.15
Philip Morris, English Blend	.15
Raleigh, Plain & Tip	.15
Pall Malls	.15

FRESH FRUIT DRINKS

Lemonade	.20
Soda Lemonade	.25
Claret Lemonade	.30
Epicure Grape Juice	.15
Pop Punch (non-alcoholic)	.25
Claret or Sauterne Punch	.35

MINERAL WATERS

Poland Spring Water 7 oz.	.15
Poland Club Soda 6 oz.	.10

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Poland Spring Golden or Pale Dry 7 oz.	.15
Poland Spring Pale Dry 12 oz.	.25
POP PUNCH served in pitchers	$1.00
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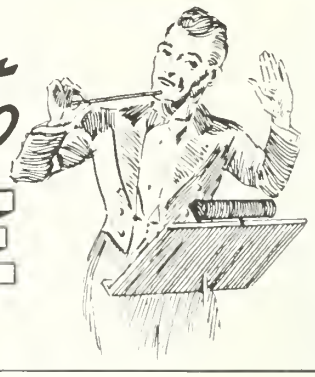

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Nut, Raisin and Fig	.25
Ham	.20
Whole Wheat and Cream Cheese	.20
Swiss Cheese sliced, per plate	.20

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Camembert	Roquefort	.25

CAKES AND APPETIZERS

Pretzels	.10
Cheese Wafers	.10
Brownies	.10
Spice Cake	.15
Macaroons	.15
Fudge Cake	.10
Vienna Tea Cakes	.15

ICE CREAM

Vanilla	.20
Cherry Sundae	.20
Chocolate	.20
Coffee	.20
Strawberry	.20
Pineapple Sundae	.20
Brandied Nesselrode Sundae	.25

KEMP'S CONFECTIONS

"DeLuxe" Chocolates, 1 lb.	1
Choc. Cov. Fruits and Nuts, 1 lb.	1
"Signature" Chocolates, 1 lb.	
Pecan Slice	
Sugar Wafers	
Peanut Clusters	
Thin Mints	
Thin Wintergreens	
Chocolate Almonds	
Bittersweets	
Cherry Cordials	
Almond Crunch	
Assorted Chocolates	

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Hot Coffee, Individual Pots	
Hot Tea, Individual Pots	
Iced Coffee or Tea	

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orted—½ lb. tin	.65
hews—½ lb. tin	.40
nuts —½ lb. tin	.30
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hews—¼ lb. box	.25
onds—¼ lb. box	.35
ans —¼ lb. box	.35
nuts —¼ lb. box	.15

CIGARS

verland Panetellas		.10
verland Perfectos	15c. 2 for	.25
rmas del Casa Bankers	15c. 2 for	.25
Blason Belvedere		.20
nch Perfeccionados		.25
rtagas Belvedere		.25
linda Belvedere		.25
meo & Juliet Perfectos		.30

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INTERNATIONAL CIGAR BRANDS

‡La Corona Belvedere		.15
‡La Corona Perfectos	3 for	.50
‡La Corona Demi Tasse		.10
‡La Carolina Perfectos	3 for	.50
‡Bock Panatelas		.10
‡La Corona Jewels		.25

‡Clear Havana

BEER AND ALE

Croft Ale	.25
Ballantine Ale	.25
Pickwick Ale	.25
Hanley's Ale	.25
Narragansett	.25
Jacob Ruppert Ale	.25
Rheingold Scotch Ale	.25
Bass Ale Imported	.50
Guinness Stout Imported	.50
Pilsner	.50
Schlitz	.25
Budweiser	.25
Boylston Lager	.25
Jacob Ruppert Beer	.25
Rheingold Extra Dry Lager	.25

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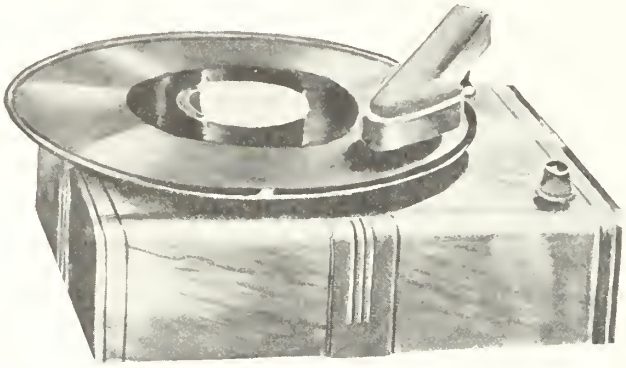

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- ☐ "Rhapsody in Blue" (2 double-faced records in album) J. M. Sanromá.....$3.50
- ☐ "Polonaise Militaire".....$1.50
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- ☐ "Dance of the Hours".....$1.50
- ☐ "March Militaire".....$1.00
- ☐ "Meditation" (from Thaïs).....$1.50
- ☐ "Pomp and Circumstance".....$1.50
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Programme 33 — SUNDAY, JUNE 5, 1938 — *Number 15*

REQUEST PROGRAMME

(Pension Fund Concert)

*MARCH, "Pomp and Circumstance" . . . . . Elgar
BY THE BEAUTIFUL BLUE DANUBE, Waltzes . . . . . Strauss
*LARGO from "Xerxes" . . . . . Handel
FINLANDIA, Symphonic Poem . . . . . Sibelius

THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia . . . . . Saint-Saëns

Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. Langendoen)
Finale

Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

BOLERO . . . . . Ravel

---

*RHAPSODY IN BLUE . . . . . Gershwin

Soloist: JESÚS MARÍA SANROMÁ

NIGHT AND DAY . . . . . Porter
*PRAYER OF THANKSGIVING (Old Dutch Hymn) . . . . . Valerius-Kremser

STEINWAY PIANO

*Pops Recording

HOOD'S *French American*

ICE CREAM is

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"*The Flavor's There*"

Programmes for the BERKSHIRE FESTIVAL

are now announced

SIX CONCERTS

Series A

Thursday Evening, August 4, at 8.30

BACH	Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott"
BEETHOVEN	Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy CECILIA SOCIETY AND SOLOISTS

Saturday Evening, August 6, at 8.30

HAYDN	Symphony in E flat, No. 99 (B. & H. No. 3)
DEBUSSY	"La Mer," Three Symphonic Sketches
SIBELIUS	Symphony No. 1 in E minor, Op. 39

Sunday Afternoon, August 7, at 3.30

MOZART	"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
BRAHMS	Symphony in E minor, No. 4, Op. 98
COPLAND	Music for the Theatre
RAVEL	"Ma Mère l'Oye" ("Mother Goose")
RESPIGHI	Symphonic Poem, "The Pines of Rome"

Series B

Thursday Evening, August 11, at 8.30

WAGNER	"Die Walküre" Introduction to Act III, "The Ride of the Valkyries." Act III, Final Scene
WAGNER	Act III, "Siegfried" FOUR SOLOISTS

Saturday Evening, August 13, at 8.30

BEETHOVEN	Symphony No. 6, in F major, Op. 68, "Pastoral"
HADLEY	"Angelus" from the Symphony No. 3 in B minor, Op. 60
TCHAIKOVSKY	Symphony No. 6, in B minor, "Pathetic," Op. 74

Sunday Afternoon, August 14, at 3.30

SCHUMANN	Symphony in B-flat, No. 1, Op. 38
SIBELIUS	"Tapiola," Tone Poem
BRAHMS	Symphony No. 2 in D major, Op. 73

The postal authorities have imprinted on air mail letters of the Lenox district for Air Mail Week — May 15 to May 21 — the above reproduction. The artist's rendition here depicts the new building which Serge Koussevitzky will inaugurate on August 4th, with a performance of Beethoven's Ninth Symphony.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the Box Office, Symphony Hall.

OLIN DOWNES will lecture at the Berkshire Museum, Pittsfield, August 4, 6, 11 and 13, at 3 P.M.

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

DRY SACK Sherry

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MONDAY, JUNE 6, 1938 *Programme 34*

OLD TIMERS' NIGHT

PROGRAMME

LA SORELLA, March . . . . . Borel-Clerc
*OVERTURE to "Poet and Peasant" . . . . . Suppé
LA PALOMA ("The Dove") . . . . . Yradier
SELECTION from "The Mikado" . . . . . Sullivan

WALTZ, "Jolly Fellows" . . . . . Volstedt
LA GOLONDRINA ("The Swallow"), Mexican Folk Song
(Arranged for Strings by Findlay)
SONG FEST, Medley
"Pack Up Your Troubles"—"Smiles"—"Till We Meet Again"—"In the Shade of the Old Apple Tree"—"My Wild Irish Rose"—"Take Me Out To the Ball Game"—"Sweet Adeline"—"Put on Your Old Gray Bonnet"—"There is a Tavern in the Town"—"Maine Stein Song"—"Let Me Call You Sweetheart"

A HUNT IN THE BLACK FOREST, Descriptive Episode . . . . . Voelker
The crowing of the rooster announces the dawn—Call of hunting horns to assemble—They sing the champagne song and drink—The cracking of whips and barking of hounds are heard—The fox is sighted—The capture is made
THE GLOW WORM . . . . . Lincke
SONGS OF THE OLD DAYS
"Ta-ra-ra Boom-de-ay"—"The Bowery"—"The Sidewalks of New York"—"Sweet Rosie O'Grady"—"Daisy Bell"—("A Bicycle Built for Two")—"Comrades"—"Little Annie Rooney"—"She May Have Seen Better Days"—"The Band Played On"—"After the Ball"—"A Hot Time in the Old Town Tonight"

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Let your
whole well-groomed
experience lead
up to this
exquisite climax . . .

YOUR WEDDING
BY JAYS

Wedding Gowns
29.00 to 235.00

TUESDAY, JUNE 7, 1938

Programme 35

PROGRAMME

*TRIUMPHAL MARCH from "Aida" . . . . . Verdi
*OVERTURE, "The Roman Carnival" . . . . . Berlioz
MOLLY ON THE SHORE . . . . . Grainger
DANSE MACABRE, Symphonic Poem . . . . . Saint-Saëns

THE I. B. M. SYMPHONY . . . . . Giannini
*LARGO from "Xerxes" . . . . . Handel
INVITATION TO THE DANCE . . . . . Weber-Berlioz

CAGLIOSTRO, Waltzes . . . . . Strauss
LA COMPARSA (Cuban Carnival Procession) . . . . . Lecuona-Gould
*POMP AND CIRCUMSTANCE, March . . . . . Elgar

WEDNESDAY, JUNE 8, 1938

Programme 36

PROGRAMME

MARCH, "Only One Vienna" . . . . . Schrammel
OVERTURE to "Euryanthe" . . . . . Weber
THE TROÏKA (From "The Seasons") . . . . . Tchaikovsky
HUNGARIAN DANCES . . . . . Brahms
No. 2, in F major — No. 1, in G minor

WEDDING MARCH from "Le Coq d'Or" . . . . . Rimsky-Korsakov
BALLET SUITE . . . . . Rameau-Mottl
Minuet from "Platée"—Musette—Tambourin from "Fêtes d'Hébe"
FINALE, Fourth Symphony . . . . . Tchaikovsky
Allegro con fuoco
NEW VIENNA, Waltzes . . . . . Strauss
PRELUDE to "Die Meistersinger von Nürnberg" . . . . . Wagner

---

*PRELUDE IN G MINOR . . . . . Rachmaninoff
TO A WATER LILY . . . . . MacDowell
GYPSY DANCE from "Carmen" . . . . . Bizet

*Pops Recording

CHILDREN'S NIGHT
FRIDAY, JUNE 17

CANDID CAMERA NIGHT
FRIDAY, JUNE 24

(Flashes permitted during the performance of the "Thunder and Lightning" Polka)

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Poland Spring Ginger Ale

MADE WITH PURE POLAND WATER

Bottled only at

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Poland Water
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Berlioz . Overture "Roman Carnival"
Brahms . . . Hungarian Dance No. 5
Brahms . . . Hungarian Dance No. 6
Chabrier . . . . . "España" Rhapsody
Chopin-Glazounov
Polonaise Militaire — A major
Conrad . . . . . Continental
deFalla . . . . Ritual Fire Dance
Dvorak . . . . . Overture "Carnaval"
Elgar . Pomp and Circumstance
Gade . . . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin . . . . . Strike Up the Band
Guion (Arranged by)
Turkey in the Straw
Handel . . . . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert . . . . . "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov . . . . . In the Village
Ketelby . . . . . "Persian Market"
Lecuona . . Malagueña — Andalucia
Liadov . . . . . Music Box
Liszt . . . "Todtentanz" (Sanromá)
MacDowell
Piano Concerto No. 2 (Sanromá)
Mascagni . . . . . Intermezzo —
"Cavalleria Rusticana"
Massenet . Meditation from "Thaïs"
McBride . . . . . Fugato
Mendelssohn . . . . . Overture —
"Midsummer Night's Dream"
Mendelssohn . Wedding March —
"Midsummer Night's Dream"
Mendelssohn . Scherzo from the Octet
Mossolov . . . . Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierné . Entrance of the Little Fauns
Pochon . Drink to Me Only (strings)
Ponchielli . . . Dance of the Hours —
"La Gioconda"
Rachmaninoff . Prelude in G minor
Rachmaninoff . Prelude in C♯ minor
Rimsky-Korsakov . . . Song of India
Rimsky-Korsakov . Caprice Espagnol
Rubinstein . . . . . Rêve Angelique
Schubert . . . . . Marche Militaire
Strauss . . . . . Album of 5 Waltzes
"Wine, Woman, and Song"
"Vienna Blood"
"Artists' Life"
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"Voices of Spring"
Strauss . . . . . Donner und Blitzen
Strauss . . . . . "Citronen" Waltz
Suppé, von
Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky . . . . . Marche Slave
Thomas . . . . . "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi . . . . . Grand March — "Aida"
Verdi . . . . . Ballet Suite — "Aida"
Weber . . "Der Freischütz," Overture
Weber . . . . . "Oberon," Overture
White, Paul . . . . . Mosquito Dance
Wolf-Ferrari
Dance of the Camorristi
Youmans . . . . . Carioca

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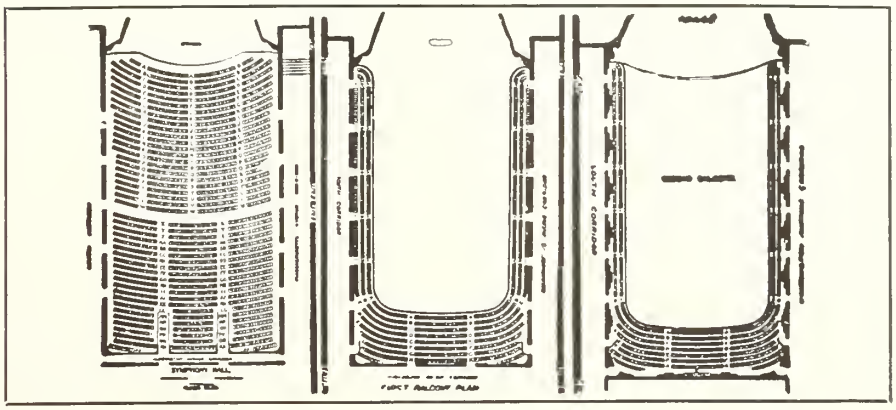

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Programme 34 — *Number 16*

MONDAY, JUNE 6, 1938

OLD TIMERS' NIGHT PROGRAMME

LA SORELLA, March . . . . . Borel-Clerc

*OVERTURE to "Poet and Peasant" . . . . . Suppé

LA PALOMA ("The Dove") . . . . . Yradier

SELECTION from "The Mikado" . . . . . Sullivan

WALTZ, "Jolly Fellows" . . . . . Volstedt

LA GOLONDRINA ("The Swallow"), Mexican Folk Song
(Arranged for Strings by Findlay)

SONG FEST, Medley

"Pack Up Your Troubles"—"Smiles"—"Till We Meet Again"—"In the Shade of the Old Apple Tree"—"My Wild Irish Rose"—"Take Me Out To the Ball Game"—"Sweet Adeline"—"Put on Your Old Gray Bonnet"—"There is a Tavern in the Town"—"Maine Stein Song"—"Let Me Call You Sweetheart"

A HUNT IN THE BLACK FOREST, Descriptive Episode . . . . . Voelker

The crowing of the rooster announces the dawn—Call of hunting horns to assemble—They sing the champagne song and drink—The cracking of whips and barking of hounds are heard—The fox is sighted—The capture is made

THE GLOW WORM . . . . . Lincke

SONGS OF THE OLD DAYS

"Ta-ra-ra Boom-de-ay"—"The Bowery"—"The Sidewalks of New York"—"Sweet Rosie O'Grady"—"Daisy Bell"—("A Bicycle Built for Two")—"Comrades"—"Little Annie Rooney"—"She May Have Seen Better Days"—"The Band Played On"—"After the Ball"—"A Hot Time in the Old Town Tonight"

*Pops Recording

SOLOIST: ALBION METCALF, Piano . . . . . Saturday, June 11

To be Repeated—HANS WIENER and His Dancers in Walter Piston's Ballet, "The Incredible Flutist" Tuesday, June 14

ITALIAN PROGRAMME . . . . . Wednesday, June 15

REQUEST PROGRAMME (Repeated) . . . . . Thursday, June 16

CHILDREN'S NIGHT . . . . . Friday, June 17

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ARTHUR FIEDLER Smokes Juleps

Programme 35 — TUESDAY, JUNE 7, 1938 — *Number 16*

PROGRAMME

*TRIUMPHAL MARCH from "Aida" . . . Verdi
*OVERTURE, "The Roman Carnival" . . . Berlioz
MOLLY ON THE SHORE . . . Grainger
DANSE MACABRE, Symphonic Poem . . . Saint-Saëns

THE I. B. M. SYMPHONY . . . Giannini
*LARGO from "Xerxes" . . . Handel
INVITATION TO THE DANCE . . . Weber-Berlioz

CAGLIOSTRO, Waltzes . . . Strauss
LA COMPARSA (Cuban Carnival Procession) . . . Lecuona-Gould
*POMP AND CIRCUMSTANCE, March . . . Elgar

The Chamberlain School, the International Business Machines Corporation, and the Field and Forest Club have taken groups of tables

*Pops Recording

SOLOIST: ALBION METCALF, Piano . . . Saturday, June 11
To be Repeated—HANS WIENER and His Dancers in Walter Piston's, Ballet "The Incredible Flutist" Tuesday, June 14
ITALIAN PROGRAMME . . . Wednesday, June 15
REQUEST PROGRAMME (Repeated) . . . Thursday, June 16
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Complete Recording of Bach's St. Matthew Passion

About a year after the memorable performance of the St. Matthew Passion by the combined forces of the Boston Symphony Orchestra, Harvard and Radcliffe choruses and soloists, both instrumental and vocal, under Dr. Koussevitzky, the records taken at the time have been issued. The experiment was considered to be hazardous, since there could be no retakes. Everything had to function smoothly, the audience had to co-operate, and the experts from the RCA Victor Company had to be constantly on their toes to see that the records ended logically.

Some doubts were expressed at the time and have since been repeated in one or two critical reviews of the completed records as to whether a really satisfactory result could be obtained from the experiment. These doubts, we feel, have been exaggerated. The value of the undertaking, of actually transcribing for posterity a good performance of a long and difficult masterpiece is so great that the pauses at the beginning of many records before the music begins and the several inconvenient breaks at the end can readily be discounted.

What is more important is that the music is heard with remarkable clarity. The soloists and the instrumentation are heard to excellent advantage, and the chorus sounds less massive than it appeared to do in Symphony Hall. It has always been one of the complaints of Bach scholars that the modern custom of large choruses has been everywhere retained to the disadvantage of the highly significant orchestra voices. On the records the size and vigor of the chorus is somehow less objectionable. . . .

The greatest reason for minimizing occasional, and in such a work inevitable, faults in the performance and recording of the St. Matthew Passion is, of course, its tremendous stature as a work of art. There is no choral work by any other composer which can touch it for purity of spirit, for the combination of the devout and the dramatic. It is the greatest musical account of the profoundest experience of Christianity, the Passion and Crucifixion of Our Lord. No pains, therefore, should be spared for the transmission of a full and reasonably authentic and vital production of such a work.

It is easy and very possibly healthy for scholars to take issue with various points about the interpretation of Bach's larger works and indicates their vitality in the musical life of today. The achievement of the RCA Victor Company has been a marvel of scientific ingenuity. The work of the forces under Dr. Koussevitzky, subject to one or two reservations, also is superb accomplishment. Even the audience, whose right to cough and leave concerts early is held too sacred, refrained entirely from the latter privilege and only rarely indulged in the former. As a matter of fact the unavoidable shortcomings in timing on the records, without the benefit of studio conditions, gives one the not disagreeable impression of being present at a real performance. There is something less smugly mechanical as a result.

The records are issued in three large volumes whose price, naturally, is high. Accompanying them is a pamphlet offering the text, an introduction by Mr. G. H. L. Smith describing the conditions under which the recording was made and an explanatory essay by Dr. Archibald T. Davison. The text is further embellished with Arabic numerals referring to the ordinary piano score and Roman numerals indicating the end of each record. Thus the owner of a set can dip accurately into any part of the St. Matthew Passion. This process, which we have recently enjoyed, is fascinating. You find yourself going on and on, playing just one more, until you realize that you might just as well have started at the beginning and gone right through to the end and then stopped, according to the recommendation of the King of Hearts at the trial. It is, all things considered, a fine piece of work and an interesting step in the processes of recording.

ALEXANDER WILLIAMS in the *Boston Herald,* Sunday, May 15, 1938

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Six Dealers in this vicinity have combined to present to the Pops audiences the opportunity to purchase Boston Pops records and other Victor selections within Symphony Hall. See this new display booth during the intermissions or after the concert.

Mr. Fiedler in the act of autographing his recording of Mozart's "Serenade" for wind instruments by Arthur Fiedler's Sinfonietta of eight Boston Symphony musicians. Ask Mr. Fiedler to autograph your album this evening. Below is a view of the new Victor Record Society booth at Symphony Hall, where you may obtain full details regarding all Victor Records and equipment.

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The conductor will be glad to autograph any Victor albums recorded under his direction, such as Mozart's "Serenade" for Eight Wind Instruments; Ibert's "Divertissement" and the MacDowell Piano Concerto; Gershwin's "Rhapsody in Blue" and "Strike Up the Band"; Liszt's "Todtentanz," with Sanromá. Note also the new release, Mozart's "Divertimento No. 15." And look for the Pops album of five Strauss Waltzes at Victor dealers, June 1. Obtain your albums at the Victor Record Booth at Symphony Hall, first floor foyer. Mr. Fiedler looks forward to meeting you in the conductor's room after the concert.

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30. **Moet & Chandon Brut Cuvee AA**—Moet & Chandon have shipped fine Champagnes since 1743—nearly two hundred years.
40. **Ackerman Dry Royal (Sparkling Saumur)**—produced by an aristocrat, Baron Raymond de Luze, it, too, is an aristocrat among wines. So like extra dry or sec Champagne that few can distinguish a difference. A favorite at the Ritz Bar in Paris.
50. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From romantic Touraine in France, once the playground of kings.
70. **G. H. Mumm's Extra Dry Champagne.**
80. **Great Western Domestic**—the outstanding American Champagne.
90. **Champagne Cocktail for two** (Bollinger Extra Dry)—Bollinger is the Champagne of prestige and distinction.

CLARETS (Dry)

1. **Bordeaux Superieur Rouge** (De Luze)—a ruby-red Claret of delicate, fresh flavor.
5. **Chateau Pontet Canet 1929**—a famous, mellow Claret.

RHINE WINES (White)

Rhine Wine and Seltzer—a favorite at Pops.

7. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
15. **Schloss Vollrads Cabinet 1935**—light, medium dryness. Grown and bottled at the vineyard.

MOSELLE WINES (White)

41. **Berncasteler 1935** (Langenbach)—clean, dry.
43. **Zeltinger Himmelreich 1935** (N. Fromm)—very pale, with a clean stony dryness.
45. **Sommerauer Schlossberg 1928**—light, strong, dry.

SHERRIES and PORTS

Pops No.

47. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
51. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
55. **Dry Sack** (Williams & Humbert)—Shakespeare was very partial to "Sherris-Sack" and it is the wine which occurs in his plays more than all others together.
59. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.
61. **Delicate Old White Port** (Cockburn Smithes)—exceptionally rich and full-flavored.

BORDEAUX WHITE WINES

25. **Graves Superieur 1929** (De Luze)—clean, dry, fresh, pale straw color. A favorite.
26. **Barsac Sauternes 1929** (De Luze)—a pale, golden, medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

63. **Chablis** (Louis Latour)—pale, gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.
65. **Grand Pouilly Latour 1928**—a cool, dry, pebbly wine.

BURGUNDY RED WINES

73. **Fleurie 1929** (Louis Latour)—a fresh, light Burgundy.

ITALIAN WINES (Red)

35. **Martini & Rossi Chianti**—renowned Tuscan wine from the house of Melini. A deep ruby red, dry wine.

ALSATIAN WINES (White)

31. **Clos des Templiers 1934, Riesling Reserve**—light, dry white wine, a marked success at the Hotel Ritz in Paris.

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20. Bollinger Brut 1929	5.75	3.25
30. Moet Chandon Brut Cuvee AA	4.50	
40. Ackerman Dry Royal	3.25	1.75
50. Vouvray Monopole 1928	3.25	1.75

CLARETS

1. Bordeaux Superieur Rouge (De Luze)	1.50	1.00
3. Bordeaux Rouge (Eschenauer)	1.50	1.00
5. Chateau Pontet Canet 1929	2.00	1.25

RHINE WINES

7. Liebfraumilch 1934 (Langenbach)	2.25	1.25
9. Rudesheimer 1934 (Langenbach)	2.25	1.25
11. Niersteiner 1935 (Langenbach)	1.75	1.00
13. Niersteiner (Guntrum)	2.00	1.25
15. Schloss Vollrads Cabinet 1935	2.50	

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929 (Eschenauer)	1.75	1.00
21. Haut Sauternes 1929 (Eschenauer)	1.75	1.00
23. Chateau Olivier Graves 1934 (Eschenauer)	1.50	1.00
25. Graves Superieur 1929 De Luze	1.50	1.00
26. Barsac 1929 De Luze	2.25	1.25

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27. Pastene Sparkling Moscato (White Semi-Sweet)	1.90	1.00
29. Pastene Sparkling Gragnano (Red Dry)	1.90	
31. Brolio Chianti Red	1.25	.75
32. Brolio Chianti Red 8 oz. ¼ bottles	.50	
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	Bot.	½ Bot.
60. Chanson Sparkling Burgundy 1926	3.50	2.00
70. G. H. Mumm's Extra Dry	5.75	3.25
80. Great Western Extra Dry	2.75	1.50
90. CHAMPAGNE COCKTAIL for two	1.50	

ALSATIAN

37. Clos des Templiers 1934	1.75	1.00
39. Riesling 1930 (Willm)	1.75	1.00

MOSELLE

41. Berncasteler 1935 (Langenbach)	2.25	1.25
43. Zeltinger Himmelreich 1935 (N. Fromm & Co.)	2.25	1.25
45. Somerauer Schlossberg 1928	2.25	

SHERRIES

	Bot.	Glass
47. Generoso (Medium & Sweet) (Duff Gordon)	2.00	.25
49. Oloroso (Rich & Sweet) (Duff Gordon)	3.25	.35
51. Amontillado (Pale & Dry) (Duff Gordon)	2.75	.30
53. Maduro (Williams & Humbert)	2.25	.25
55. Dry Sack (Williams & Humbert)	3.50	.40

PORT

57. Game Bird Dry Tawny (Robertson's)	2.25	.25
59. Ruddy (Cockburn & Smithes)	1.75	.25
61. Delicate Old White (Cockburn & Smithes)	3.50	.40

BURGUNDY WHITE

	Bot.	½ Bot.
63. Chablis (Louis Latour)	1.50	.85
65. Grand Pouilly (Louis Latour)	1.75	1.00
67. Meursault 1926 (Chanson Père et Fils)	2.25	1.25

BURGUNDY RED

69. Macon 1926 (Chanson Pere et Fils)	1.75	1.00
71. Pommard 1933 (Chanson Pere et Fils)	1.75	1.00
73. Fleurie 1929 (Louis Latour)	1.75	1.00

CALIFORNIA WINES (S. S. Pierce Co.)

2. Gold Coast Sauternes	1.00	.60
4. Gold Coast Red Burgundy	1.00	.60
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Marlboro	.20
Old Gold, Camels	.15
Chesterfields or Lucky Strikes	.15
Philip Morris, English Blend	.15
Raleigh, Plain & Tip	.15
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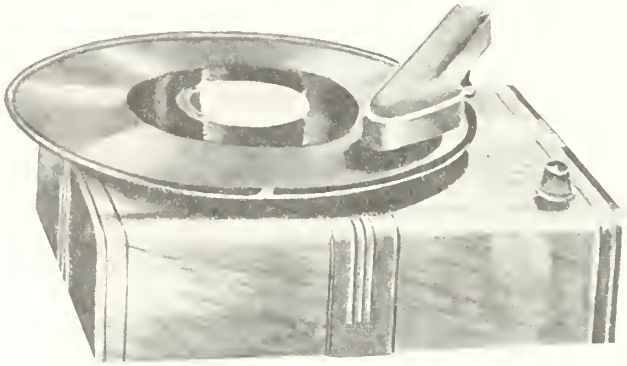

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WEDNESDAY, JUNE 8, 1938 *Programme 36*

PROGRAMME

MARCH, "Only One Vienna" . . . . . Schrammel
OVERTURE to "Euryanthe" . . . . . Weber
THE TROÏKA (From "The Seasons") . . . . . Tchaikovsky
HUNGARIAN DANCES . . . . . Brahms
No. 2, in F major No. 1, in G minor

WEDDING MARCH from "Le Coq d'Or" . . . . . Rimsky-Korsakov
BALLET SUITE . . . . . Rameau-Mottl
Minuet from "Platée"—Musette—Tambourin from "Fêtes d'Hébe"
FINALE, Fourth Symphony . . . . . Tchaikovsky
Allegro con fuoco
NEW VIENNA, Waltzes . . . . . Strauss
PRELUDE to "Die Meistersinger von Nürnberg" . . . . . Wagner

---

*PRELUDE IN G MINOR . . . . . Rachmaninoff
TO A WATER LILY . . . . . MacDowell
GYPSY DANCE from "Carmen" . . . . . Bizet

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SIX CONCERTS

Series A

Thursday Evening, August 4, at 8.30

BACH	Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott"
BEETHOVEN	Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy CECILIA SOCIETY AND SOLOISTS

Saturday Evening, August 6, at 8.30

HAYDN	Symphony in E flat, No. 99 (B. & H. No. 3)
DEBUSSY	"La Mer," Three Symphonic Sketches
SIBELIUS	Symphony No. 1 in E minor, Op. 39

Sunday Afternoon, August 7, at 3.30

MOZART	"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
BRAHMS	Symphony in E minor, No. 4, Op. 98
COPLAND	Music for the Theatre
RAVEL	"Ma Mère l'Oye" ("Mother Goose")
RESPIGHI	Symphonic Poem, "The Pines of Rome"

Series B

Thursday Evening, August 11, at 8.30

WAGNER	"Die Walküre" Introduction to Act III, "The Ride of the Valkyries." Act III, Final Scene
WAGNER	Act III, "Siegfried" FOUR SOLOISTS

Saturday Evening, August 13, at 8.30

BEETHOVEN	Symphony No. 6, in F major, Op. 68, "Pastoral"
HADLEY	"Angelus" from the Symphony No. 3 in B minor, Op. 60
TCHAIKOVSKY	Symphony No. 6, in B minor, "Pathetic," Op. 74

Sunday Afternoon, August 14, at 3.30

SCHUMANN	Symphony in B-flat, No. 1, Op. 38
SIBELIUS	"Tapiola," Tone Poem
BRAHMS	Symphony No. 2 in D major, Op. 73

The postal authorities have imprinted on air mail letters of the Lenox district for Air Mail Week — May 15 to May 21 — the above reproduction. The artist's rendition here depicts the new building which Serge Koussevitzky will inaugurate on August 4th, with a performance of Beethoven's Ninth Symphony.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the Box Office, Symphony Hall.

OLIN DOWNES will lecture at the Berkshire Museum, Pittsfield, August 4, 6, 11 and 13, at 3 P.M.

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THURSDAY, JUNE 9, 1938 *Programme 37*

TUFTS NIGHT

PROGRAMME

INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner
OVERTURE to "The Bartered Bride" . . . . . Smetana
HORA STACCATO (Roumanian) . . . . . Dinicu-Heifetz
MAGIC FIRE MUSIC (Finale of "Die Walküre") . . . . . Wagner

BOLERO . . . . . Ravel
L. R. LEWIS, '87, conducting:
Intercollegiate Inklings . . . . . L. R. Lewis, '87
Tuftonia's Day . . . . . E. W. Hayes, '16
Class Song of 1938 . . . . . W. A. Johnson, '38
That Mascot . . . . . P. B. Lewis, '18
Spell It Out . . . . . A. T. Williams, '19

PRINCESS IDA, Selection . . . . . Sullivan
TALES FROM THE VIENNA WOODS, Waltzes . . . . . Strauss
*MARCH, "Pomp and Circumstance" . . . . . Elgar

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FRIDAY, JUNE 10, 1938

Programme 38

PROGRAMME

WASHINGTON POST, March . . . . . Sousa
OVERTURE to "Raymond" . . . . . Thomas
*FUGATO ON A WELL-KNOWN THEME . . . . . McBride
*BALLET SUITE from "Aïda" . . . . . Verdi
Sacred Dance of the Priestesses—Dance of the Little Black Slaves Ballabile

---

*WHERE THE CITRONS BLOOM, Waltzes . . . . . Strauss
JUDEX . . . . . Gounod
SECOND HUNGARIAN RHAPSODY . . . . . Liszt

FANTASY, "Snow White and the Seven Dwarfs" . . . . . Churchill-Bodge
NIGHT AND DAY . . . . . Porter
AMERICAN FANTASY . . . . . Herbert

*Pops Recording

SATURDAY, JUNE 11, 1938

Programme 39

PROGRAMME

*MILITARY POLONAISE . . . . . Chopin-Glazounov
OVERTURE to "The Merry Wives of Windsor" . . . . . Nicolai
AT THE MILL . . . . . Gillet-Caillier
IN WAR TIME, from the Indian Suite . . . . . MacDowell

FANTASIA for Piano and Orchestra, Op. 56 . . . . . Tchaikovsky
I. Quasi Rondo
II. Contrasts

Soloist: ALBION METCALF

*MARCHE SLAVE . . . . . Tchaikovsky

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"Now Let Every Tongue Adore Thee" . . . . . Bach
"To All You Ladies" . . . . . Calcott
Celtic Hymn . . . . . Roberton
Morning . . . . . Speaks
"The Lost Chord" . . . . . Sullivan
THE RIDE OF THE VALKYRIES . . . . . Wagner

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CHILDREN'S NIGHT
FRIDAY, JUNE 17

CANDID CAMERA NIGHT
FRIDAY, JUNE 24

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Chopin-Glazounov
Polonaise Militaire — A major
Conrad . . . . . Continental
deFalla . . . . . Ritual Fire Dance
Dvorak . . Overture "Carnaval"
Elgar Pomp and Circumstance
Gade . . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin . . Strike Up the Band
Guion (Arranged by)
Turkey in the Straw
Handel . . . . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert . . . . . "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov . . . In the Village
Ketelby . . . . . "Persian Market"
Lecuona . Malagueña — Andalucia
Liadov . . . . . Music Box
Liszt . . "Todtentanz" (Sanromá)
MacDowell
Piano Concerto No. 2 (Sanromá)
Mascagni . . . . . Intermezzo —
"Cavalleria Rusticana"
Massenet Meditation from "Thaïs"
McBride . . . . . Fugato
Mendelssohn . . . . . Overture —
"Midsummer Night's Dream"
Mendelssohn Wedding March —
"Midsummer Night's Dream"
Mendelssohn . Scherzo from the Octet
Mossolov . . Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierné . Entrance of the Little Fauns
Pochon . Drink to Me Only (strings)
Ponchielli . . Dance of the Hours —
"La Gioconda"
Rachmaninoff . Prelude in G minor
Rachmaninoff . Prelude in C♯ minor
Rimsky-Korsakov . . Song of India
Rimsky-Korsakov Caprice Espagnol
Rubinstein . . . . . Rêve Angelique
Schubert . . . . . Marche Militaire
Strauss . . . . . Album of 5 Waltzes
"Wine, Woman, and Song"
"Vienna Blood"
"Artists' Life"
"Emperor"
"Voices of Spring"
Strauss . . . . . Donner und Blitzen
Strauss . . . . . "Citrouen" Waltz
Suppé, von
Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky . . . . . Marche Slave
Thomas . . . . "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi . . . . Grand March — "Aida"
Verdi . . . . Ballet Suite — "Aida"
Weber . . "Der Freischütz," Overture
Weber . . . . . "Oberon," Overture
White, Paul . . Mosquito Dance
Wolf-Ferrari
Dance of the Camorristi
Youmans . . . . . Carioca

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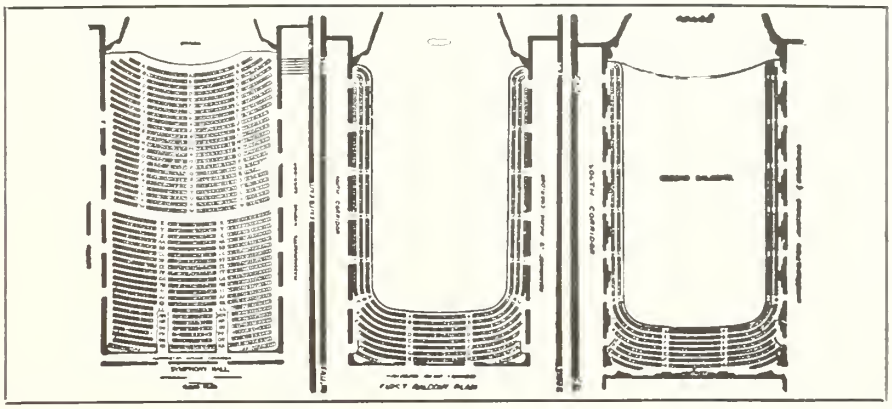

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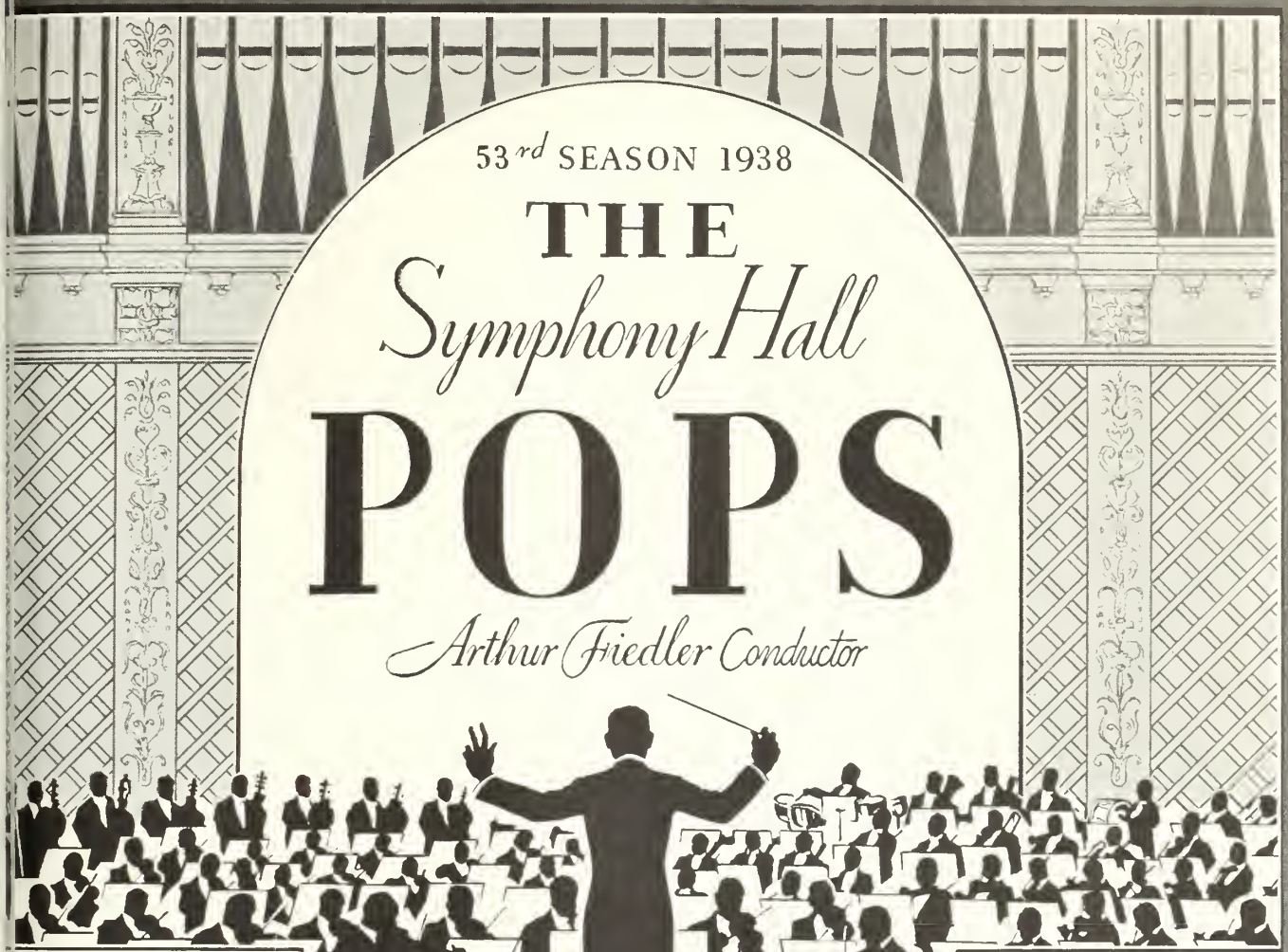

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Programme 36 — *Number 17*

WEDNESDAY, JUNE 8, 1938

PROGRAMME

MARCH, "Only One Vienna" . . . . . Schrammel
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Allegro con fuoco
NEW VIENNA, Waltzes . . . . . Strauss
PRELUDE to "Die Meistersinger von Nürnberg" . . . . . Wagner

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*PRELUDE IN G MINOR . . . . . Rachmaninoff
TO A WATER LILY . . . . . MacDowell
GYPSY DANCE from "Carmen" . . . . . Bizet

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ITALIAN PROGRAMME . . . . . Wednesday, June 15
REQUEST PROGRAMME (Repeated) . . . . . Thursday, June 16
CHILDREN'S NIGHT . . . . . Friday, June 17

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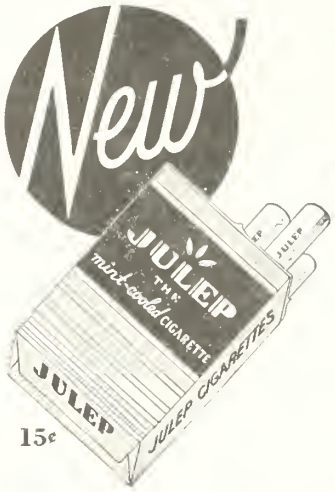

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IMAGINE the finest cigarette you ever smoked. Give it an extra luxurious quality — a minty coolness that delights your mouth and throat — a cigarette as refreshing as an old-fashioned mint julep . . . not an ordinary "treated" cigarette, not a mere mentholated cigarette. . . . Buy a pack of Juleps right now — here at the Pops — learn the extra pleasure of smoking a cigarette of the finest tobaccos PLUS a winning superiority. . . . JULEPS will delight you.

ARTHUR FIEDLER Smokes Juleps

Programme 37 — THURSDAY, JUNE 9, 1938 — *Number 17*

TUFTS NIGHT

PROGRAMME

INTRODUCTION TO ACT III, "Lohengrin" . . . Wagner
OVERTURE to "The Bartered Bride" . . . Smetana
HORA STACCATO (Roumanian) . . . Dinicu-Heifetz
MAGIC FIRE MUSIC (Finale of "Die Walküre") . . . Wagner

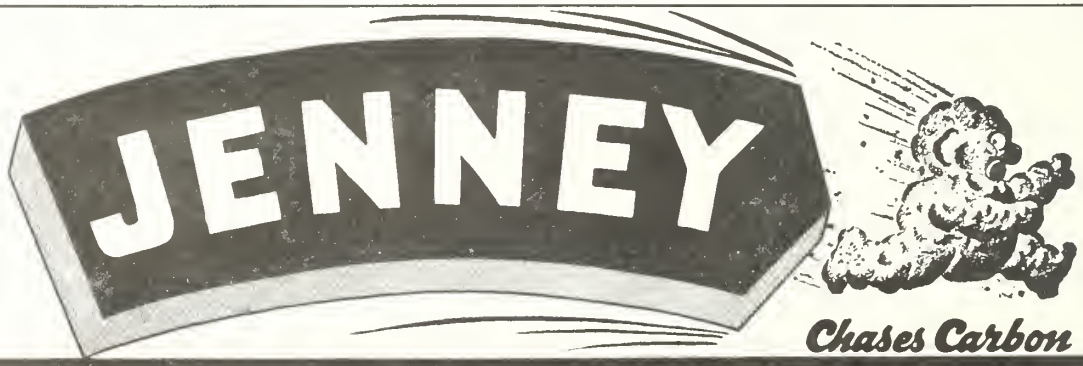
BOLERO . . . Ravel
L. R. LEWIS, '87, conducting:
- Intercollegiate Inklings . . . L. R. Lewis, '87
- Tuftonia's Day . . . E. W. Hayes, '16
- Class Song of 1938 . . . W. A. Johnson, '38
- That Mascot . . . P. B. Lewis, '18
- Spell It Out . . . A. T. Williams, '19

PRINCESS IDA, Selection . . . Sullivan
TALES FROM THE VIENNA WOODS, Waltzes . . . Strauss
*MARCH, "Pomp and Circumstance" . . . Elgar

DEAR ALMA MATER

* Pops Recording

SOLOIST: ALBION METCALF, Piano . . . Saturday, June 11
To be Repeated—HANS WIENER and His Dancers in Walter Piston's, Ballet "The Incredible Flutist" . . . Tuesday, June 14
ITALIAN PROGRAMME . . . Wednesday, June 15
REQUEST PROGRAMME (Repeated) . . . Thursday, June 16
CHILDREN'S NIGHT . . . Friday, June 17



Chases Carbon

SOLVENIZED GASOLINE IMPROVES MOTOR COMPRESSION AND SO INCREASES MILEAGE

SOLVENOIL--THE EXTREME PRESSURE MOTOR OIL, REDUCES FRICTION AND WEAR

Complete Recording of Bach's St. Matthew Passion

About a year after the memorable performance of the St. Matthew Passion by the combined forces of the Boston Symphony Orchestra, Harvard and Radcliffe choruses and soloists, both instrumental and vocal, under Dr. Koussevitzky, the records taken at the time have been issued. The experiment was considered to be hazardous, since there could be no retakes. Everything had to function smoothly, the audience had to co-operate, and the experts from the RCA Victor Company had to be constantly on their toes to see that the records ended logically.

Some doubts were expressed at the time and have since been repeated in one or two critical reviews of the completed records as to whether a really satisfactory result could be obtained from the experiment. These doubts, we feel, have been exaggerated. The value of the undertaking, of actually transcribing for posterity a good performance of a long and difficult masterpiece is so great that the pauses at the beginning of many records before the music begins and the several inconvenient breaks at the end can readily be discounted.

What is more important is that the music is heard with remarkable clarity. The soloists and the instrumentation are heard to excellent advantage, and the chorus sounds less massive than it appeared to do in Symphony Hall. It has always been one of the complaints of Bach scholars that the modern custom of large choruses has been everywhere retained to the disadvantage of the highly significant orchestra voices. On the records the size and vigor of the chorus is somehow less objectionable. . . .

The greatest reason for minimizing occasional, and in such a work inevitable, faults in the performance and recording of the St. Matthew Passion is, of course, its tremendous stature as a work of art. There is no choral work by any other composer which can touch it for purity of spirit, for the combination of the devout and the dramatic. It is the greatest musical account of the profoundest experience of Christianity, the Passion and Crucifixion of Our Lord. No pains, therefore, should be spared for the transmission of a full and reasonably authentic and vital production of such a work.

It is easy and very possibly healthy for scholars to take issue with various points about the interpretation of Bach's larger works and indicates their vitality in the musical life of today. The achievement of the RCA Victor Company has been a marvel of scientific ingenuity. The work of the forces under Dr. Koussevitzky, subject to one or two reservations, also is superb accomplishment. Even the audience, whose right to cough and leave concerts early is held too sacred, refrained entirely from the latter privilege and only rarely indulged in the former. As a matter of fact the unavoidable shortcomings in timing on the records, without the benefit of studio conditions, gives one the not disagreeable impression of being present at a real performance. There is something less smugly mechanical as a result.

The records are issued in three large volumes whose price, naturally, is high. Accompanying them is a pamphlet offering the text, an introduction by Mr. G. H. L. Smith describing the conditions under which the recording was made and an explanatory essay by Dr. Archibald T. Davison. The text is further embellished with Arabic numerals referring to the ordinary piano score and Roman numerals indicating the end of each record. Thus the owner of a set can dip accurately into any part of the St. Matthew Passion. This process, which we have recently enjoyed, is fascinating. You find yourself going on and on, playing just one more, until you realize that you might just as well have started at the beginning and gone right through to the end and then stopped, according to the recommendation of the King of Hearts at the trial. It is, all things considered, a fine piece of work and an interesting step in the processes of recording.

ALEXANDER WILLIAMS in the *Boston Herald,* Sunday, May 15, 1938

Here's how YOU can join the Victor Record Society...and

Get this $14.95 LIST PRICE RCA Victor Record Player Without Cost!

HERE'S WHAT MEMBERS GET!

1 RCA Victor Record Player Model R-93B (list price $14.95) without cost.

2 A year's subscription to the monthly "Victor Record Society Review."

3 Free copy of booklet, "The Music America Loves Best" *plus* free advice from the RCA Victor Musical Director on how to build and enjoy your own Victor Record Library.

4 Victor Record Dividends. Membership in the Victor Record Society entitles you to Victor Record dividends up to the amount of your membership fee, $6.00. You buy $1.00 worth of Victor records a week for 60 weeks. As you complete each $15.00 worth of Victor Record purchases, you receive $1.50 in Victor Records as dividends.

HERE'S HOW TO JOIN THE VICTOR RECORD SOCIETY

1 Pay $6.00 membership fee.

2 Buy $9.00 worth of any Victor Records you wish—dance, classical, symphonic, etc.

Sensational new idea makes it easy for you to hear the world's greatest artists in your home whenever you wish

NOW you and your family can hear the music you want when you want it . . . can make your living room a concert hall whenever you wish . . . at no outlay of money at all, except for the Victor Records you buy and the cost of your membership! The great symphony orchestras, the great dance bands, the great artists can all be yours, to hear whenever you please and as often as you please.

Convert your radio into a modern electric phonograph-radio with this RCA Victor Record Player. Now's your time to do it . . . when you don't have to pay a cent for the RCA Victor Record Player! Join the V.R.S. and take advantage of this unusual offer now!

Ask for details at the Victor Record Society booth — right here in Symphony Hall, in the downstairs foyer, Huntington Avenue.

RCA Victor

RADIO'S GREATEST VALUE • A SERVICE OF THE RADIO CORPORATION OF AMERICA

BE SURE TO VISIT . . . THIS EVENING . . . THE NEW VICTOR RECORD SOCIETY BOOTH IN SYMPHONY HALL. This attractive booth is located in the downstairs foyer, Huntington Avenue side, where the attendant will gladly explain to you the details of membership of our new society. One of the new Victor record players is on display in the booth. Examine first-hand this novel record-playing device.

Six Dealers in this vicinity have combined to present to the Pops audiences the opportunity to purchase Boston Pops records and other Victor selections within Symphony Hall. See this new display booth during the intermissions or after the concert.

Mr. Fiedler in the act of autographing his recording of Mozart's "Serenade" for wind instruments by Arthur Fiedler's Sinfonietta of eight Boston Symphony musicians. Ask Mr. Fiedler to autograph your album this evening. Below is a view of the new Victor Record Society booth at Symphony Hall, where you may obtain full details regarding all Victor Records and equipment.

TONIGHT HAVE ARTHUR FIEDLER SIGN YOUR VICTOR ALBUM

The conductor will be glad to autograph any Victor albums recorded under his direction, such as Mozart's "Serenade" for Eight Wind Instruments; Ibert's "Divertissement" and the MacDowell Piano Concerto; Gershwin's "Rhapsody in Blue" and "Strike Up the Band"; Liszt's "Todtentanz," with Sanromá. Note also the new release, Mozart's "Divertimento No. 15." And look for the Pops album of five Strauss Waltzes at Victor dealers, June 1. Obtain your albums at the Victor Record Booth at Symphony Hall, first floor foyer. Mr. Fiedler looks forward to meeting you in the conductor's room after the concert.

Peter and Stubbins, Architects

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Cambridge

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116 Boylston Street

M. STEINERT & SONS
162 Boylston Street

C. W. HOMEYER & CO.
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THE PHONOGRAPH & RECORD SHOP
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WINES AT THE POPS

FROM S. S. PIERCE CO.

S. S. PIERCE CO., BOSTON

See opposite page for prices. Order by number.

CHAMPAGNES and SPARKLING WINES

Pops No.

10. **Veuve Clicquot Yellow Label Champagne**—in 1777 Madame Veuve Clicquot founded the house that still bears her name.
20. **Bollinger Brut Champagne 1929**—during the past four years Boston has joined London, the world's most discriminating market, in acclaiming Bollinger. The Brut wines shipped by this house have few if any peers among dry Champagnes. The '29 is saturated with grape-ripeness and in addition it has the famous Bollinger breeding. A remarkable Champagne.
30. **Moet & Chandon Brut Cuvee AA**—Moet & Chandon have shipped fine Champagnes since 1743—nearly two hundred years.
40. **Ackerman Dry Royal (Sparkling Saumur)**—produced by an aristocrat, Baron Raymond de Luze, it, too, is an aristocrat among wines. So like extra dry or sec Champagne that few can distinguish a difference. A favorite at the Ritz Bar in Paris.
50. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From romantic Touraine in France, once the playground of kings.
70. **G. H. Mumm's Extra Dry Champagne.**
80. **Great Western Domestic**—the outstanding American Champagne.
90. **Champagne Cocktail for two** (Bollinger Extra Dry)—Bollinger is the Champagne of prestige and distinction.

CLARETS (Dry)

1. **Bordeaux Superieur Rouge** (De Luze)—a ruby-red Claret of delicate, fresh flavor.
5. **Chateau Pontet Canet 1929**—a famous, mellow Claret.

RHINE WINES (White)

Rhine Wine and Seltzer—a favorite at Pops.

7. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
15. **Schloss Vollrads Cabinet 1935**—light, medium dryness. Grown and bottled at the vineyard.

MOSELLE WINES (White)

41. **Berncasteler 1935** (Langenbach)—clean, dry.
43. **Zeltinger Himmelreich 1935** (N. Fromm)—very pale, with a clean stony dryness.
45. **Sommerauer Schlossberg 1928**—light, strong, dry.

SHERRIES and PORTS

Pops No.

47. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
51. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
55. **Dry Sack** (Williams & Humbert)—Shakespeare was very partial to "Sherris-Sack" and it is the wine which occurs in his plays more than all others together.
59. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.
61. **Delicate Old White Port** (Cockburn Smithes)—exceptionally rich and full-flavored.

BORDEAUX WHITE WINES

25. **Graves Superieur 1929** (De Luze)—clean, dry, fresh, pale straw color. A favorite.
26. **Barsac Sauternes 1929** (De Luze)—a pale, golden, medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

63. **Chablis** (Louis Latour)—pale, gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.
65. **Grand Pouilly Latour 1928**—a cool, dry, pebbly wine.

BURGUNDY RED WINES

73. **Fleurie 1929** (Louis Latour)—a fresh, light Burgundy.

ITALIAN WINES (Red)

35. **Martini & Rossi Chianti**—renowned Tuscan wine from the house of Melini. A deep ruby red, dry wine.

ALSATIAN WINES (White)

31. **Clos des Templiers 1934, Riesling Reserve**—light, dry white wine, a marked success at the Hotel Ritz in Paris.

DOMESTIC WINES

2, 4, 6, 8, 12, 14. **Gold Coast**— wines of selected quality.

TWO FAVORITES Synonymous with S. S. PIERCE CO.

GLEN GARRY

BLENDED SCOTCH WHISKY

An old New England favorite—famous for its soft, mellow flavor. Imported by the S. S. Pierce Co., Boston, for over 50 years. 86.8 proof. 8 years old.

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PERFECTOS, 2 for 25c. LONDRES, 10c.

Enjoy the Pops with the outstanding cigar of New England — richer in smoking satisfaction.

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FAMOUS Scotch BRAND
Ale
RHEINGOLD BEER ✣ RHEINGOLD EXTRA DRY
LEIBMANN BREWERIES DIST. CORP. OF MASS.
COMmonwealth 0130-1-2 184 BROOKLINE AVE., BOSTON

POPS WINE LIST

Please order wine by number and indicate whether you wish "Bot." or "½ Bot."

CHAMPAGNES AND SPARKLING WINES

	Bot.	½ Bot.
10. Veuve Clicquot Yellow Label	5.75	3.25
20. Bollinger Brut 1929	5.75	3.25
30. Moet Chandon Brut Cuvee AA	4.50	
40. Ackerman Dry Royal	3.25	1.75
50. Vouvray Monopole 1928	3.25	1.75

CLARETS

1. Bordeaux Superieur Rouge (De Luze)	1.50	1.00
3. Bordeaux Rouge (Eschenauer)	1.50	1.00
5. Chateau Pontet Canet 1929	2.00	1.25

RHINE WINES

7. Liebfraumilch 1934 (Langenbach)	2.25	1.25
9. Rudesheimer 1934 (Langenbach)	2.25	1.25
11. Niersteiner 1935 (Langenbach)	1.75	1.00
13. Niersteiner (Guntrum)	2.00	1.25
15. Schloss Vollrads Cabinet 1935	2.50	

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929 (Eschenauer)	1.75	1.00
21. Haut Sauternes 1929 (Eschenauer)	1.75	1.00
23. Chateau Olivier Graves 1934 (Eschenauer)	1.50	1.00
25. Graves Superieur 1929 De Luze	1.50	1.00
26. Barsac 1929 De Luze	2.25	1.25

ITALIAN

27. Pastene Sparkling Moscato (White Semi-Sweet)	1.90	1.00
29. Pastene Sparkling Gragnano (Red Dry)	1.90	
31. Brolio Chianti Red	1.25	.75
32. Brolio Chianti Red 8 oz. ¼ bottles	.50	
33. Bigi Orvieto Sweet or Dry straw flasks	1.50	.90
35. M. & R. Chianti 1929	1.25	.75

	Bot.	½ Bot.
60. Chanson Sparkling Burgundy 1926	3.50	2.00
70. G. H. Mumm's Extra Dry	5.75	3.25
80. Great Western Extra Dry	2.75	1.50
90. CHAMPAGNE COCKTAIL for two	1.50	

ALSATIAN

37. Clos des Templiers 1934	1.75	1.00
39. Riesling 1930 (Willm)	1.75	1.00

MOSELLE

41. Berncasteler 1935 (Langenbach)	2.25	1.25
43. Zeltinger Himmelreich 1935 (N. Fromm & Co.)	2.25	1.25
45. Somerauer Schlossberg 1928	2.25	

SHERRIES

	Bot.	Glass
47. Generoso (Medium & Sweet) (Duff Gordon)	2.00	.25
49. Oloroso (Rich & Sweet) (Duff Gordon)	3.25	.35
51. Amontillado (Pale & Dry) (Duff Gordon)	2.75	.30
53. Maduro (Williams & Humbert)	2.25	.25
55. Dry Sack (Williams & Humbert)	3.50	.40

PORT

57. Game Bird Dry Tawny (Robertson's)	2.25	.25
59. Ruddy (Cockburn & Smithes)	1.75	.25
61. Delicate Old White (Cockburn & Smithes)	3.50	.40

BURGUNDY WHITE

	Bot.	½ Bot.
63. Chablis (Louis Latour)	1.50	.85
65. Grand Pouilly (Louis Latour)	1.75	1.00
67. Meursault 1926 (Chanson Père et Fils)	2.25	1.25

BURGUNDY RED

69. Macon 1926 (Chanson Pere et Fils)	1.75	1.00
71. Pommard 1933 (Chanson Pere et Fils)	1.75	1.00
73. Fleurie 1929 (Louis Latour)	1.75	1.00

CALIFORNIA WINES (S. S. Pierce Co.)

2. Gold Coast Sauternes	1.00	.60
4. Gold Coast Red Burgundy	1.00	.60
6. Gold Coast Sherry	1.00	.60
8. Gold Coast Port	1.00	.60
12. Gold Coast Muscatel	1.00	.60
14. Gold Coast Tokay	1.00	.60

CIGARETTES

Juleps "Mint Cooled"	.15
Virginia Blends, S. S. Pierce	.20
Melachrino, Cork Tip	.20
Philip Morris, Cork Tip	.25
Egyptian Dieties, Plain or Cork Tip	.25
Benson & Hedges, Virginia Rounds	.20
Marlboro	.20
Old Gold, Camels	.15
Chesterfields or Lucky Strikes	.15
Philip Morris, English Blend	.15
Raleigh, Plain & Tip	.15
Pall Malls	.15

FRESH FRUIT DRINKS

Pops Tingle	.25
Lemonade	.20
Soda Lemonade	.25
Claret Lemonade	.30
Epicure Grape Juice	.15
Pop Punch (non-alcoholic)	.25
Claret or Sauterne Punch	.35

MINERAL WATERS

Poland Spring Water 7 oz.	.15
Poland Club Soda 6 oz.	.10

GINGER ALE, ETC.

Poland Spring Golden or Pale Dry 7 oz.	.15
Poland Spring Pale Dry 12 oz.	.25
POP PUNCH served in pitchers	$1.00
Fresh Fruit Lemonade, in pitchers	$1.00
CLARET or SAUTERNE PUNCH served in pitchers	$1.25

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POP

SANDWICHES
(White or Rye Bread)

Liverwurst	.20
Swiss Cheese	.20
Nut, Raisin and Fig	.25
Ham	.20
Whole Wheat and Cream Cheese	.20
Swiss Cheese sliced, per plate	.20

CHEESE AND CRACKERS

Camembert	Roquefort	.25

CAKES AND APPETIZERS

Pretzels	.10
Cheese Wafers	.10
Brownies	.10
Spice Cake	.15
Macaroons	.15
Fudge Cake	.10
Vienna Tea Cakes	.15

ICE CREAM

Vanilla	.20
Cherry Sundae	.20
Chocolate	.20
Coffee	.20
Strawberry	.20
Pineapple Sundae	.20
Brandied Nesselrode Sundae	.25

KEMP'S CONFECTIONS

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Choc. Cov. Fruits and Nuts, 1 lb.	
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Pecan Slice	
Sugar Wafers	
Peanut Clusters	
Thin Mints	
Thin Wintergreens	
Chocolate Almonds	
Bittersweets	
Cherry Cordials	
Almond Crunch	
Assorted Chocolates	

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Silex Coffee

Hot Coffee, Individual Pots	
Hot Tea, Individual Pots	
Iced Coffee or Tea	

Add to your enjoyment of the evening · · call for

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BOYLSTON LAGER BEER

BREWED BY HAFFENREFFER & CO., INC., BOSTON, *BREWERS SINCE 1870*

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ews—½ lb. tin	.40
uts —½ lb. tin	.30
ted—¼ lb. box	.25
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nds—¼ lb. box	.35
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uts —¼ lb. box	.15

CIGARS

erland Panetellas		.10
erland Perfectos	15c. 2 for	.25
nas del Casa Bankers	15c. 2 for	.25
lason Belvedere		.20
ch Perfeccionados		.25
agas Belvedere		.25
nda Belvedere		.25
eo & Juliet Perfectos		.30

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INTERNATIONAL CIGAR BRANDS

‡La Corona Belvedere		.15
‡La Corona Perfectos	3 for	.50
‡La Corona Demi Tasse		.10
‡La Carolina Perfectos	3 for	.50
‡Bock Panatelas		.10
‡La Corona Jewels		.25

‡Clear Havana

BEER AND ALE

Croft Ale	.25
Ballantine Ale	.25
Pickwick Ale	.25
Hanley's Ale	.25
Narragansett	.25
Jacob Ruppert Ale	.25
Rheingold Scotch Ale	.25
Bass Ale Imported	.50
Guinness Stout Imported	.50
Pilsner	.50
Schlitz	.25
Budweiser	.25
Boylston Lager	.25
Jacob Ruppert Beer	.25
Rheingold Extra Dry Lager	.25

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America's Finest Since 1840

On sale at the Pops

the refreshing part of every Pop Concert

delightfully drinkable

Schlitz

The Beer That Made Milwaukee Famous

In Brown Bottles

JORDAN MARSH COMPANY

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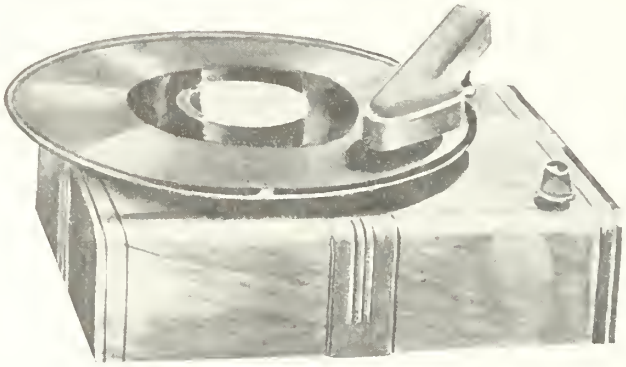

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RCA Victor Record Player . . $14.95
Converts your radio into an all-electric phonograph.

Your Choice of Victor Records . $9.00
Choose $9 worth of ANY Victor records in our complete selection.

Victor Record Society Membership $6.00
Receive Victor record dividends to the amount of membership fee, $6. If you buy $15 worth of records, you receive a dividend of $1.50 in records, and so on, until dividends total $6.

Victor Record Society Review . $2.00
Keeps you posted on music. Articles. News. New recordings.

$31.95 Value for only

$15.00

$4 down. Convenient monthly payments (with carrying charges included) on our budget plan.

Suggested Records . . . Selections by Boston "Pops" Orchestra . . .

- ☐ "Jewels of the Madonna".....$1.00
- ☐ "Marche Slave".....$1.50
- ☐ "Poet and Peasant—Overture".....$1.50
- ☐ "Rhapsody in Blue" (2 double-faced records in album) J. M. Sanromá.....$3.50
- ☐ "Polonaise Militaire".....$1.50
- ☐ "Aïda—Ballet Music and Grand March"..$1.50
- ☐ "Dance of the Hours".....$1.50
- ☐ "March Militaire".....$1.00
- ☐ "Meditation" (from Thaïs).....$1.50
- ☐ "Pomp and Circumstance".....$1.50
- ☐ "Cavalleria Rusticana".....$1.00
- ☐ "Capriccio Espagnol" (2 double-faced records) $3.00

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See our complete assortment of RCA Victor electric and spring-wind portable phonographs, radio-and-phonograph combinations, and radios.

MUSIC CENTER — SECOND FLOOR — ANNEX

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JORDAN MARSH COMPANY, Boston
Please send me:
- ☐ RCA Victor Record Player, $9 worth of records as indicated above (or other selections to $9), and other membership privileges. Total $15.
- ☐ Records as checked above. Total $.....
- ☐ Send me lists of record releases.

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FRIDAY, JUNE 10, 1938 *Programme 38*

PROGRAMME

WASHINGTON POST, March . . . . . Sousa
OVERTURE to "Raymond" . . . . . Thomas
*FUGATO ON A WELL-KNOWN THEME . . . . . McBride
*BALLET SUITE from "Aïda" . . . . . Verdi
Dance of the Little Black Slaves — Ballabile

---

*WHERE THE CITRONS BLOOM, Waltzes . . . . . Strauss
JUDEX . . . . . Gounod
SECOND HUNGARIAN RHAPSODY . . . . . Liszt

FANTASY, "Snow White and the Seven Dwarfs" . . . . . Churchill-Bodge
NIGHT AND DAY . . . . . Porter
AMERICAN FANTASY . . . . . Herbert

*Pops Recording

HOOD'S *French American*

ICE CREAM is

rich . . . smooth . . . refreshing.

Give your order to the waitress

"*The Flavor's There*"

Programmes for the BERKSHIRE FESTIVAL

are now announced

SIX CONCERTS

Series A

Thursday Evening, August 4, at 8.30

BACH	Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott"
BEETHOVEN	Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy CECILIA SOCIETY AND SOLOISTS

Saturday Evening, August 6, at 8.30

HAYDN	Symphony in E flat, No. 99 (B. & H. No. 3)
DEBUSSY	"La Mer," Three Symphonic Sketches
SIBELIUS	Symphony No. 1 in E minor, Op. 39

Sunday Afternoon, August 7, at 3.30

MOZART	"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
BRAHMS	Symphony in E minor, No. 4, Op. 98
COPLAND	Music for the Theatre
RAVEL	"Ma Mère l'Oye" ("Mother Goose")
RESPIGHI	Symphonic Poem, "The Pines of Rome"

Series B

Thursday Evening, August 11, at 8.30

WAGNER	"Die Walküre" Introduction to Act III, "The Ride of the Valkyries." Act III, Final Scene
WAGNER	Act III, "Siegfried" FOUR SOLOISTS

Saturday Evening, August 13, at 8.30

BEETHOVEN	Symphony No. 6, in F major, Op. 68, "Pastoral"
HADLEY	"Angelus" from the Symphony No. 3 in B minor, Op. 60
TCHAIKOVSKY	Symphony No. 6, in B minor, "Pathetic," Op. 74

Sunday Afternoon, August 14, at 3.30

SCHUMANN	Symphony in B-flat, No. 1, Op. 38
SIBELIUS	"Tapiola," Tone Poem
BRAHMS	Symphony No. 2 in D major, Op. 73

The postal authorities have imprinted on air mail letters of the Lenox district for Air Mail Week — May 15 to May 21 — the above reproduction. The artist's rendition here depicts the new building which Serge Koussevitzky will inaugurate on August 4th, with a performance of Beethoven's Ninth Symphony.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the Box Office, Symphony Hall.

OLIN DOWNES will lecture at the Berkshire Museum, Pittsfield, August 4, 6, 11 and 13, at 3 P.M.

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SATURDAY, JUNE 11, 1938 *Programme 39*

PROGRAMME

*MILITARY POLONAISE . . . . . Chopin-Glazounov
OVERTURE to "The Merry Wives of Windsor" . . . . . Nicolai
AT THE MILL . . . . . Gillet-Cailliet
IN WAR TIME, from the Indian Suite . . . . . MacDowell

---

*MARCHE SLAVE . . . . . Tchaikovsky
FANTASIA for Piano and Orchestra, Op. 56 . . . . . Tchaikovsky
I. Quasi Rondo
II. Contrasts

Soloist: ALBION METCALF

NEW ENGLAND FEDERATION OF MEN'S GLEE CLUBS
DONALD GAMMONS, Conductor
"Now Let Every Tongue Adore Thee" . . . . . Bach
"To All You Ladies" . . . . . Calcott
Celtic Hymn . . . . . Roberton
Morning . . . . . Speaks
"The Lost Chord" . . . . . Sullivan
THE RIDE OF THE VALKYRIES . . . . . Wagner

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MONDAY, JUNE 13, 1938

BOSTON UNIVERSITY NIGHT

(ENTIRE HOUSE TAKEN)

TUESDAY, JUNE 14, 1938 *Programme 41*

PROGRAMME

*MARCHE MILITAIRE . . . . . Schubert

"UNFINISHED" SYMPHONY, Second Movement . . . . . Schubert
Andante con moto

INTERMEZZO from "Goyescas" . . . . . Granados

HORA STACCATO (Roumanian) . . . . . Dinicu-Heifetz

FANTASIA, "Carmen" . . . . . Bizet

EILI, EILI . . . . . Arranged by Jacchia
Solo trumpet: ROGER VOISIN

OVERTURE to "The Merry Wives of Windsor" . . . . . Nicolai

THE INCREDIBLE FLUTIST, a Dance Play . . . . . Piston
HANS WIENER
And His Dancers
with Orchestra

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FRIDAY, JUNE 24

CANDID CAMERA NIGHT

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Brahms . . . Hungarian Dance No. 5
Brahms . . . Hungarian Dance No. 6
Chabrier . . . . . "España" Rhapsody
Chopin-Glazounov
Polonaise Militaire — A major
Conrad . . . . . Continental
deFalla . . . . . Ritual Fire Dance
Dvorak . . . . Overture "Carnaval"
Elgar . Pomp and Circumstance
Gade . . . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin . . . . Strike Up the Band
Guion (Arranged by)
Turkey in the Straw
Handel . . . . . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert . . . . . "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov . . . . In the Village
Ketelby . . . . . "Persian Market"
Lecuona . Malagueña — Andalucia
Liadov . . . . . Music Box
Liszt . "Todtentanz" (Sanromá)
MacDowell
Piano Concerto No. 2 (Sanromá)
Mascagni . . Intermezzo —
"Cavalleria Rusticana"
Massenet . Meditation from "Thaïs"
McBride . . . . . Fugato
Mendelssohn . . . . . Overture —
"Midsummer Night's Dream"
Mendelssohn . Wedding March —
"Midsummer Night's Dream"
Mendelssohn . Scherzo from the Octet
Mossolov . . . . Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierné . Entrance of the Little Fauns
Pochon . Drink to Me Only (strings)
Ponchielli . . . Dance of the Hours —
"La Giocouda"
Rachmaninoff . Prelude in G minor
Rachmaninoff . Prelude in C♯ minor
Rimsky-Korsakov . Song of India
Rimsky-Korsakov . Caprice Espagnol
Ruhinstein . . . . . Rêve Angelique
Schubert . . . . . Marche Militaire
Strauss . . . . Album of 5 Waltzes
"Wine, Woman, and Song"
"Vienna Blood"
"Artists' Life"
"Emperor"
"Voices of Spring"
Strauss . . . . . Donner und Blitzen
Strauss . . . . . "Citronen" Waltz
Suppé, von
Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky . . . . . Marche Slave
Thomas . . . "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi . . . . . Grand March — "Aida"
Verdi . . . . . Ballet Suite — "Aida"
Weber . . "Der Freischütz," Overture
Weber . . . . . "Oberon," Overture
White, Paul . . . . Mosquito Dance
Wolf-Ferrari
Dance of the Camorristi
Youmans . . . . . Carioca

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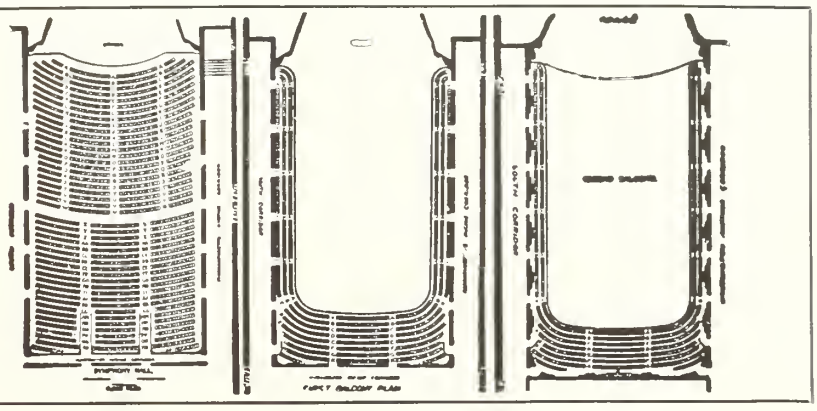

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Programme 38 — FRIDAY, JUNE 10, 1938 — *Number 18*

PROGRAMME

WASHINGTON POST, March . . . . . Sousa
OVERTURE to "Raymond" . . . . . Thomas
*FUGATO ON A WELL-KNOWN THEME . . . . . McBride
*BALLET SUITE from "Aïda" . . . . . Verdi
Dance of the Little Black Slaves—Ballabile

---

*WHERE THE CITRONS BLOOM, Waltzes . . . . . Strauss
JUDEX . . . . . Gounod
SECOND HUNGARIAN RHAPSODY . . . . . Liszt

FANTASY, "Snow White and the Seven Dwarfs" . . . . . Churchill-Bodge
NIGHT AND DAY . . . . . Porter
AMERICAN FANTASY . . . . . Herbert

The Massachusetts Council of Young Women's Republican Clubs have taken the floor

*Pops Recording

SOLOIST: ALBION METCALF, Piano . . . . . Saturday, June 11
To be Repeated—HANS WIENER and His Dancers in Walter Piston's Ballet, "The Incredible Flutist" Tuesday, June 14
ITALIAN PROGRAMME . . . . . Wednesday, June 15
REQUEST PROGRAMME (Repeated) . . . . . Thursday, June 16
CHILDREN'S NIGHT . . . . . Friday, June 17
CANDID CAMERA NIGHT (See page 17) . . . . . Friday, June 24

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ARTHUR FIEDLER Smokes Juleps

Programme 39 — SATURDAY, JUNE 11, 1938 — *Number 18*

PROGRAMME

*MILITARY POLONAISE . . . . . Chopin-Glazounov
OVERTURE to "The Merry Wives of Windsor" . . . . . Nicolai
AT THE MILL . . . . . Gillet-Caillier
IN WAR TIME, from the Indian Suite . . . . . MacDowell

---

*MARCHE SLAVE . . . . . Tchaikovsky
FANTASIA for Piano and Orchestra, Op. 56 . . . . . Tchaikovsky
I. Quasi Rondo
II. Contrasts

Soloist: ALBION METCALF

NEW ENGLAND FEDERATION OF MEN'S GLEE CLUBS
DONALD GAMMONS, Conductor
"Now Let Every Tongue Adore Thee" . . . . . Bach
"To All You Ladies" . . . . . Calcott
Celtic Hymn . . . . . Roberton
Morning . . . . . Speaks
"The Lost Chord" . . . . . Sullivan
THE RIDE OF THE VALKYRIES . . . . . Wagner

The New England Federation of Men's Glee Clubs have taken a group of tables

* Pops Recording — STEINWAY PIANO

To be Repeated—HANS WIENER and His Dancers in Walter Piston's, Ballet "The Incredible Flutist" Tuesday, June 14
ITALIAN PROGRAMME . . . . . Wednesday, June 15
REQUEST PROGRAMME (Repeated) . . . . . Thursday, June 16
CHILDREN'S NIGHT . . . . . Friday, June 17
CANDID CAMERA NIGHT (See page 17) . . . . . Friday, June 24

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Complete Recording of Bach's St. Matthew Passion

About a year after the memorable performance of the St. Matthew Passion by the combined forces of the Boston Symphony Orchestra, Harvard and Radcliffe choruses and soloists, both instrumental and vocal, under Dr. Koussevitzky, the records taken at the time have been issued. The experiment was considered to be hazardous, since there could be no retakes. Everything had to function smoothly, the audience had to co-operate, and the experts from the RCA Victor Company had to be constantly on their toes to see that the records ended logically.

Some doubts were expressed at the time and have since been repeated in one or two critical reviews of the completed records as to whether a really satisfactory result could be obtained from the experiment. These doubts, we feel, have been exaggerated. The value of the undertaking, of actually transcribing for posterity a good performance of a long and difficult masterpiece is so great that the pauses at the beginning of many records before the music begins and the several inconvenient breaks at the end can readily be discounted.

What is more important is that the music is heard with remarkable clarity. The soloists and the instrumentation are heard to excellent advantage, and the chorus sounds less massive than it appeared to do in Symphony Hall. It has always been one of the complaints of Bach scholars that the modern custom of large choruses has been everywhere retained to the disadvantage of the highly significant orchestra voices. On the records the size and vigor of the chorus is somehow less objectionable. . . .

The greatest reason for minimizing occasional, and in such a work inevitable, faults in the performance and recording of the St. Matthew Passion is, of course, its tremendous stature as a work of art. There is no choral work by any other composer which can touch it for purity of spirit, for the combination of the devout and the dramatic. It is the greatest musical account of the profoundest experience of Christianity, the Passion and Crucifixion of Our Lord. No pains, therefore, should be spared for the transmission of a full and reasonably authentic and vital production of such a work.

It is easy and very possibly healthy for scholars to take issue with various points about the interpretation of Bach's larger works and indicates their vitality in the musical life of today. The achievement of the RCA Victor Company has been a marvel of scientific ingenuity. The work of the forces under Dr. Koussevitzky, subject to one or two reservations, also is superb accomplishment. Even the audience, whose right to cough and leave concerts early is held too sacred, refrained entirely from the latter privilege and only rarely indulged in the former. As a matter of fact the unavoidable shortcomings in timing on the records, without the benefit of studio conditions, gives one the not disagreeable impression of being present at a real performance. There is something less smugly mechanical as a result.

The records are issued in three large volumes whose price, naturally, is high. Accompanying them is a pamphlet offering the text, an introduction by Mr. G. H. L. Smith describing the conditions under which the recording was made and an explanatory essay by Dr. Archibald T. Davison. The text is further embellished with Arabic numerals referring to the ordinary piano score and Roman numerals indicating the end of each record. Thus the owner of a set can dip accurately into any part of the St. Matthew Passion. This process, which we have recently enjoyed, is fascinating. You find yourself going on and on, playing just one more, until you realize that you might just as well have started at the beginning and gone right through to the end and then stopped, according to the recommendation of the King of Hearts at the trial. It is, all things considered, a fine piece of work and an interesting step in the processes of recording.

ALEXANDER WILLIAMS in the *Boston Herald*, Sunday, May 15, 1938

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Six Dealers in this vicinity have combined to present to the Pops audiences the opportunity to purchase Boston Pops records and other Victor selections within Symphony Hall. See this new display booth during the intermissions or after the concert.

Mr. Fiedler in the act of autographing his recording of Mozart's "Serenade" for wind instruments by Arthur Fiedler's Sinfonietta of eight Boston Symphony musicians. Ask Mr. Fiedler to autograph your album this evening. Below is a view of the new Victor Record Society booth at Symphony Hall, where you may obtain full details regarding all Victor Records and equipment.

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50. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From romantic Touraine in France, once the playground of kings.
70. **G. H. Mumm's Extra Dry Champagne.**
80. **Great Western Domestic**—the outstanding American Champagne.
90. **Champagne Cocktail for two** (Bollinger Extra Dry)—Bollinger is the Champagne of prestige and distinction.

CLARETS (Dry)

1. **Bordeaux Superieur Rouge** (De Luze)—a ruby-red Claret of delicate, fresh flavor.
5. **Chateau Pontet Canet 1929**—a famous, mellow Claret.

RHINE WINES (White)

Rhine Wine and Seltzer—a favorite at Pops.

7. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
15. **Schloss Vollrads Cabinet 1935**—light, medium dryness. Grown and bottled at the vineyard.

MOSELLE WINES (White)

41. **Berncasteler 1935** (Langenbach)—clean, dry.
43. **Zeltinger Himmelreich 1935** (N. Fromm)—very pale, with a clean stony dryness.
45. **Sommerauer Schlossberg 1928**—light, strong, dry.

SHERRIES and PORTS

Pops No.

47. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
51. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
55. **Dry Sack** (Williams & Humbert)—Shakespeare was very partial to "Sherris-Sack" and it is the wine which occurs in his plays more than all others together.
59. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.
61. **Delicate Old White Port** (Cockburn Smithes)—exceptionally rich and full-flavored.

BORDEAUX WHITE WINES

25. **Graves Superieur 1929** (De Luze)—clean, dry, fresh, pale straw color. A favorite.
26. **Barsac Sauternes 1929** (De Luze)—a pale, golden, medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

63. **Chablis** (Louis Latour)—pale, gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.
65. **Grand Pouilly Latour 1928**—a cool, dry, pebbly wine.

BURGUNDY RED WINES

73. **Fleurie 1929** (Louis Latour)—a fresh, light Burgundy.

ITALIAN WINES (Red)

35. **Martini & Rossi Chianti**—renowned Tuscan wine from the house of Melini. A deep ruby red, dry wine.

ALSATIAN WINES (White)

31. **Clos des Templiers 1934, Riesling Reserve**—light, dry white wine, a marked success at the Hotel Ritz in Paris.

DOMESTIC WINES

2, 4, 6, 8, 12, 14. **Gold Coast**—wines of selected quality.

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CHAMPAGNES AND SPARKLING WINES

	Bot.	½ Bot.
10. Veuve Clicquot Yellow Label	5.75	3.25
20. Bollinger Brut 1929	5.75	3.25
30. Moet Chandon Brut Cuvee AA	4.50	
40. Ackerman Dry Royal	3.25	1.75
50. Vouvray Monopole 1928	3.25	1.75

CLARETS

1. Bordeaux Superieur Rouge (De Luze)	1.50	1.00
3. Bordeaux Rouge (Eschenauer)	1.50	1.00
5. Chateau Pontet Canet 1929	2.00	1.25

RHINE WINES

7. Liebfraumilch 1934 (Langenbach)	2.25	1.25
9. Rudesheimer 1934 (Langenbach)	2.25	1.25
11. Niersteiner 1935 (Langenbach)	1.75	1.00
13. Niersteiner (Guntrum)	2.00	1.25
15. Schloss Vollrads Cabinet 1935	2.50	

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929 (Eschenauer)	1.75	1.00
21. Haut Sauternes 1929 (Eschenauer)	1.75	1.00
23. Chateau Olivier Graves 1934 (Eschenauer)	1.50	1.00
25. Graves Superieur 1929 De Luze	1.50	1.00
26. Barsac 1929 De Luze	2.25	1.25

ITALIAN

27. Pastene Sparkling Moscato (White Semi-Sweet)	1.90	1.00
29. Pastene Sparkling Gragnano (Red Dry)	1.90	
31. Brolio Chianti Red	1.25	.75
32. Brolio Chianti Red 8 oz. ¼ bottles	.50	
33. Bigi Orvieto Sweet or Dry straw flasks	1.50	.90
35. M. & R. Chianti 1929	1.25	.75

	Bot.	½ Bot.
60. Chanson Sparkling Burgundy 1926	3.50	2.00
70. G. H. Mumm's Extra Dry	5.75	3.25
80. Great Western Extra Dry	2.75	1.50
90. CHAMPAGNE COCKTAIL for two	1.50	

ALSATIAN

37. Clos des Templiers 1934	1.75	1.00
39. Riesling 1930 (Willm)	1.75	1.00

MOSELLE

41. Berncasteler 1935 (Langenbach)	2.25	1.25
43. Zeltinger Himmelreich 1935 (N. Fromm & Co.)	2.25	1 5
45. Somerauer Schlossberg 1928	2.25	

SHERRIES

	Bot.	Gl. ss
47. Generoso (Medium & Sweet) (Duff Gordon)	2.00	.25
49. Oloroso (Rich & Sweet) (Duff Gordon)	3.25	.35
51. Amontillado (Pale & Dry) (Duff Gordon)	2.75	.30
53. Maduro (Williams & Humbert)	2.25	.25
55. Dry Sack (Williams & Humbert)	3.50	.40

PORT

57. Game Bird Dry Tawny (Robertson's)	2.25	.25
59. Ruddy (Cockburn & Smithes)	1.75	.25
61. Delicate Old White (Cockburn & Smithes)	3.50	.40

BURGUNDY WHITE

	Bot.	½ Bot.
63. Chablis (Louis Latour)	1.50	.85
65. Grand Pouilly (Louis Latour)	1.75	1.00
67. Meursault 1926 (Chanson Père et Fils)	2.25	1.25

BURGUNDY RED

69. Macon 1926 (Chanson Pere et Fils)	1.75	1.00
71. Pommard 1933 (Chanson Pere et Fils)	1.75	1.00
73. Fleurie 1929 (Louis Latour)	1.75	1.00

CALIFORNIA WINES (S. S. Pierce Co.)

2. Gold Coast Sauternes	1.00	.60
4. Gold Coast Red Burgundy	1.00	.60
6. Gold Coast Sherry	1.00	.60
8. Gold Coast Port	1.00	.60
12. Gold Coast Muscatel	1.00	.60
14. Gold Coast Tokay	1.00	.60

CIGARETTES

Juleps "Mint Cooled"	.15
Virginia Blends, S. S. Pierce	.20
Melachrino, Cork Tip	.20
Philip Morris, Cork Tip	.25
Egyptian Dieties, Plain or Cork Tip	.25
Benson & Hedges, Virginia Rounds	.20
Marlboro	.20
Old Gold, Camels	.15
Chesterfields or Lucky Strikes	.15
Philip Morris, English Blend	.15
Raleigh, Plain & Tip	.15
Pall Malls	.15

FRESH FRUIT DRINKS

Pops Tingle	.25
Lemonade	.20
Soda Lemonade	.25
Claret Lemonade	.30
Epicure Grape Juice	.15
Pop Punch (non-alcoholic)	.25
Claret or Sauterne Punch	.35

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Ham	.20
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Pretzels	.10
Cheese Wafers	.10
Brownies	.10
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Vienna Tea Cakes	.15

ICE CREAM

Vanilla	.20
Cherry Sundae	.20
Chocolate	.20
Coffee	.20
Strawberry	.20
Pineapple Sundae	.20
Brandied Nesselrode Sundae	.25

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"DeLuxe" Chocolates, 1 lb.	[illegible]
Choc. Cov. Fruits and Nuts, 1 lb.	[illegible]
"Signature" Chocolates, 1 lb.	[illegible]
Pecan Slice	[illegible]
Sugar Wafers	[illegible]
Peanut Clusters	[illegible]
Thin Mints	[illegible]
Thin Wintergreens	[illegible]
Chocolate Almonds	[illegible]
Bittersweets	[illegible]
Cherry Cordials	[illegible]
Almond Crunch	[illegible]
Assorted Chocolates	[illegible]

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rland Perfectos	15c. 2 for	.25
as del Casa Bankers	15c. 2 for	.25
lason Belvedere		.20
h Perfeccionados		.25
gas Belvedere		.25
da Belvedere		.25
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‡La Carolina Perfectos	3 for	.50
‡Bock Panatelas		.10
‡La Corona Jewels		.25

‡Clear Havana

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Croft Ale	.25
Ballantine Ale	.25
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Hanley's Ale	.25
Narragansett	.25
Jacob Ruppert Ale	.25
Rheingold Scotch Ale	.25
Bass Ale Imported	.50
Guinness Stout Imported	.50
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Jacob Ruppert Beer	.25
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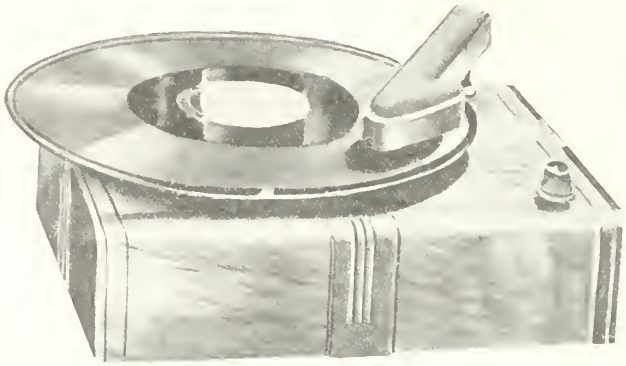

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MONDAY, JUNE 13, 1938
BOSTON UNIVERSITY NIGHT
(ENTIRE HOUSE TAKEN)

TUESDAY, JUNE 14, 1938 *Programme 41*

PROGRAMME

*MARCHE MILITAIRE . . . . . Schubert
"UNFINISHED" SYMPHONY, Second Movement . . . . . Schubert
Andante con moto
INTERMEZZO from "Goyescas" . . . . . Granados
HORA STACCATO (Roumanian) . . . . . Dinicu-Heifetz

FANTASIA, "Carmen" . . . . . Bizet
EILI, EILI . . . . . Arranged by Jacchia
Solo trumpet: ROGER VOISIN
OVERTURE to "The Merry Wives of Windsor" . . . . . Nicolai

THE INCREDIBLE FLUTIST, a Dance Play . . . . . Piston
HANS WIENER
And His Dancers
with Orchestra

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Programmes for the BERKSHIRE FESTIVAL

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SIX CONCERTS

Series A

Thursday Evening, August 4, at 8.30

BACH	Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott"
BEETHOVEN	Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy CECILIA SOCIETY AND SOLOISTS

Saturday Evening, August 6, at 8.30

HAYDN	Symphony in E flat, No. 99 (B. & H. No. 3)
DEBUSSY	"La Mer," Three Symphonic Sketches
SIBELIUS	Symphony No. 1 in E minor, Op. 39

Sunday Afternoon, August 7, at 3.30

MOZART	"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
BRAHMS	Symphony in E minor, No. 4, Op. 98
COPLAND	Music for the Theatre
RAVEL	"Ma Mère l'Oye" ("Mother Goose")
RESPIGHI	Symphonic Poem, "The Pines of Rome"

Series B

Thursday Evening, August 11, at 8.30

WAGNER	"Die Walküre" Introduction to Act III, "The Ride of the Valkyries." Act III, Final Scene
WAGNER	Act III, "Siegfried" FOUR SOLOISTS

Saturday Evening, August 13, at 8.30

BEETHOVEN	Symphony No. 6, in F major, Op. 68, "Pastoral"
HADLEY	"Angelus" from the Symphony No. 3 in B minor, Op. 60
TCHAIKOVSKY	Symphony No. 6, in B minor, "Pathetic," Op. 74

Sunday Afternoon, August 14, at 3.30

SCHUMANN	Symphony in B-flat, No. 1, Op. 38
SIBELIUS	"Tapiola," Tone Poem
BRAHMS	Symphony No. 2 in D major, Op. 73

The postal authorities have imprinted on air mail letters of the Lenox district for Air Mail Week — May 15 to May 21 — the above reproduction. The artist's rendition here depicts the new building which Serge Koussevitzky will inaugurate on August 4th, with a performance of Beethoven's Ninth Symphony.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the Box Office, Symphony Hall.

OLIN DOWNES will lecture at the Berkshire Museum, Pittsfield, August 4, 6, 11 and 13, at 3 P.M.

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WEDNESDAY, JUNE 15, 1938 *Programme 42*

ITALIAN PROGRAMME

OVERTURE to "The Secret of Suzanne" . . . . . Wolf-Ferrari

PRELUDE to "La Traviata" . . . . . Verdi

ARIA, "Una Furtiva Lagrima," from "L'Elisir d'Amore" . . . . . Donizetti
Tenor solo: FRANCESCO ALBANESE

FANTASIA, "Tosca" . . . . . Puccini

OVERTURE to "The Barber of Seville" . . . . . Paisiello

OVERTURE to "The Barber of Seville" . . . . . Rossini

BALLET MUSIC from "Aïda" . . . . . Verdi
Dance of the Little Black Slaves—Ballabile

SYMPHONIC POEM, "Pines of Rome" . . . . . Respighi
I. The Pines of the Villa Borghese
II. The Pines near a Catacomb
III. The Pines of the Janiculum
IV. The Pines of the Appian Way

ARIA OF MUSETTA from "La Bohême" . . . . . Puccini
Soprano: ALBA ALESSANDRINI

IL BACIO, Waltz . . . . . Arditi

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THURSDAY, JUNE 16, 1938

Programme 43

REQUEST PROGRAMME
(Repeated)

*MARCH, "Pomp and Circumstance" . . . . . Elgar
BY THE BEAUTIFUL BLUE DANUBE, Waltzes . . . . . Strauss
*LARGO from "Xerxes" . . . . . Handel
FINLANDIA, Symphonic Poem . . . . . Sibelius

THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia . . . . . Saint-Saëns

Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. Langendoen)
Finale

Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

BOLERO . . . . . Ravel

*RHAPSODY IN BLUE . . . . . Gershwin
Soloist: JESÚS MARÍA SANROMÁ
NIGHT AND DAY . . . . . Porter
*PRAYER OF THANKSGIVING (Old Dutch Hymn) . . . . . Valerius-Kremser

*Pops Recording

STEINWAY PIANO

FRIDAY, JUNE 17, 1938

Programme 44

CHILDREN'S NIGHT PROGRAMME

UP THE STREET, March . . . . . Morse
"TOY" SYMPHONY . . . . . Haydn
Allegro
Minuet
Finale
A BOX OF TIN SOLDIERS . . . . . Brenta
THE RIDE OF THE VALKYRIES . . . . . Wagner

THREE GERMAN DANCES . . . . . Mozart
Hurdy-gurdy Canary Bird Sleighride
EVENING PRAYER, from "Hansel and Gretel" . . . . . Humperdinck
FINALE, Fourth Symphony . . . . . Tchaikovsky

FANTASY, "Snow White and the Seven Dwarfs" . . . . . Churchill-Bodge
*PRAYER OF THANKSGIVING, Old Dutch Hymn . . . . . Valerius-Kremser
FARANDOLE from "L'Arlesienne" . . . . . Bizet

*Pops Recording

FRIDAY, JUNE 24
CANDID CAMERA NIGHT

Flashlights will be permitted during part of the programme.
Photographs without flashes may be taken throughout the concert.

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Second Prize: **A $5 order.** ***Third Prize:*** **A $3 order.**

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Berlioz Overture "Roman Carnival"
Brahms Hungarian Dance No. 5
Brahms Hungarian Dance No. 6
Chabrier "España" Rhapsody
Chopin-Glazounov
Polonaise Militaire — A major
Conrad Continental
deFalla Ritual Fire Dance
Dvorak Overture "Carnaval"
Elgar Pomp and Circumstance
Gade "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin Strike Up the Band
Guion (Arranged by)
Turkey in the Straw
Handel Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov In the Village
Ketelby "Persian Market"
Lecuona Malagueña — Andalucia
Liadov Music Box
Liszt "Todtentanz" (Sanromá)
MacDowell
Piano Concerto No. 2 (Sanromá)
Mascagni Intermezzo — "Cavalleria Rusticana"
Massenet Meditation from "Thaïs"
McBride Fugato
Mendelssohn Overture — "Midsummer Night's Dream"
Mendelssohn Wedding March — "Midsummer Night's Dream"
Mendelssohn Scherzo from the Octet
Mossolov Soviet Iron Foundry
Pierné March of Little Lead Soldiers
Pierné Entrance of the Little Fauns
Pochon Drink to Me Only (strings)
Ponchielli Dance of the Hours — "La Gioconda"
Rachmaninoff Prelude in G minor
Rachmaninoff Prelude in C♯ minor
Rimsky-Korsakov Song of India
Rimsky-Korsakov Caprice Espagnol
Rubinstein Rêve Angelique
Schubert Marche Militaire
Strauss Album of 5 Waltzes
"Wine, Woman, and Song"
"Vienna Blood"
"Artists' Life"
"Emperor"
"Voices of Spring"
Strauss Donner und Blitzen
Strauss "Citronen" Waltz
Suppé, von
Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky Marche Slave
Thomas "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi Grand March — "Aida"
Verdi Ballet Suite — "Aida"
Weber "Der Freischütz," Overture
Weber "Oberon," Overture
White, Paul Mosquito Dance
Wolf-Ferrari
Dance of the Camorristi
Youmans Carioca

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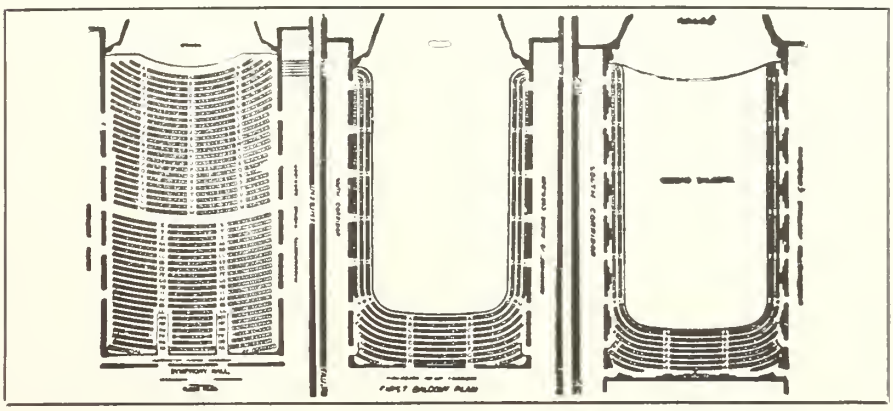

Monthly Programmes of Great Music

(*After the drawing of Alexandre Iacovleff*)

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

In six pairs of Monday evening and Tuesday afternoon concerts, Serge Koussevitzky and the Boston Symphony Orchestra traverse a world of music. It has been Dr. Koussevitzky's custom to concentrate within the shorter series the established masterworks of the orchestral repertory, both of the past and of our own time. No finer introduction to symphonic music can be imagined.

Information about the Monday evening and Tuesday afternoon concerts, as well as about the twenty-four pairs of Friday afternoon and Saturday evening concerts, will be gladly given at the Subscription office, which is open every evening during the Pops Concerts as well as during the day. Season prices for the Monday and Tuesday series are $15, $12, $9 and $6. Payment is not due until next autumn.

Souvenir Program

BOSTON UNIVERSITY NIGHT

AT THE

POPS

June 13, 1938

53rd SEASON 1938

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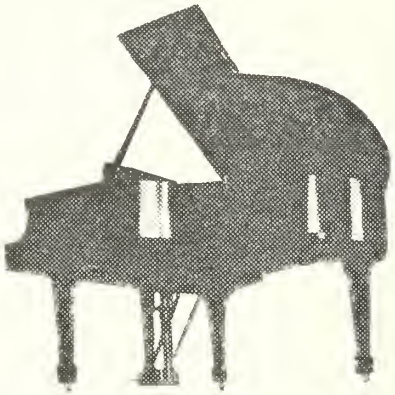

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Programme 40 — MONDAY, JUNE 13, 1938 — *Number 19*

BOSTON UNIVERSITY NIGHT PROGRAMME

*MARCH, "Pomp and Circumstance" . . . . . Elgar
ACADEMIC FESTIVAL OVERTURE . . . . . Brahms
*LARGO, from "Xerxes" . . . . . Handel
BY THE BEAUTIFUL BLUE DANUBE, Waltzes . . . . . Strauss

AUSTRIAN PEASANT DANCES . . . . . Schönherr
Wedding March (Hallstatt, 1800) — "Schuhplattler" (Tyrol) — "G'strampfter" (Salzburg) — "Sautanz" ("Hog Dance," Tyrol) — "Zwoaschritt" (Two Step, Styria)
FIRST ROUMANIAN RHAPSODY . . . . . Enesco
BOSTON UNIVERSITY SONGS
"Clarissima" . . . . . B. C. Patterson, '11
"Hail, Boston University" . . . . . Mrs. M. H. Gulesian
Verse sung by Prof. JAMES R. HOUGHTON
"Boston University Hymn" . . . . . Dr. John P. Marshall

FANTASY, "Snow White and the Seven Dwarfs" . . . . . Churchill-Bodge
SCHÖN ROSMARIN . . . . . Kreisler
THUNDER AND LIGHTNING, Polka . . . . . Strauss

*Pops Recording

To be Repeated—HANS WIENER and His Dancers in Walter Piston's Ballet, "The Incredible Flutist" — Tuesday, June 14
ITALIAN PROGRAMME . . . . . Wednesday, June 15
REQUEST PROGRAMME (Repeated) . . . . . Thursday, June 16
CHILDREN'S NIGHT . . . . . Friday, June 17
CANDID CAMERA NIGHT . . . . . Friday, June 24

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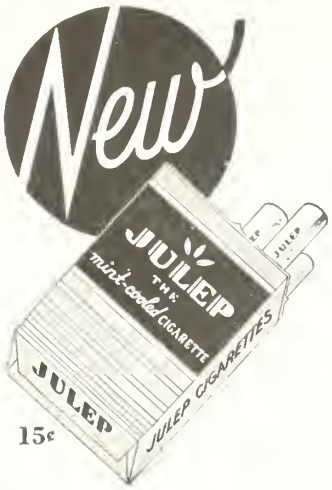

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Programme 41 — TUESDAY, JUNE 14, 1938 — *Number 19*

PROGRAMME

*MARCHE MILITAIRE . . . . . Schubert

"UNFINISHED" SYMPHONY, Second Movement . . . . . Schubert
Andante con moto

INTERMEZZO from "Goyescas" . . . . . Granados

HORA STACCATO (Roumanian) . . . . . Dinicu-Heifetz

FANTASIA, "Carmen" . . . . . Bizet

EILI, EILI . . . . . Arranged by Jacchia
Solo trumpet: ROGER VOISIN

OVERTURE to "The Merry Wives of Windsor" . . . . . Nicolai

THE INCREDIBLE FLUTIST, a Dance Play . . . . . Piston

HANS WIENER
And His Dancers
with Orchestra
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* Pops Recording

ITALIAN PROGRAMME	Wednesday, June 15
REQUEST PROGRAMME (Repeated)	Thursday, June 16
CHILDREN'S NIGHT	Friday, June 17
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THE INCREDIBLE FLUTIST

Dance Play by HANS WIENER **Music by WALTER PISTON**

Costumes and Set Designed by MARCO MONTEDORO, Radio City Music Hall

CAST in order of appearance:

Fruit Vendor ..... Adele Hooper
Wine Vendor ..... Peggy Bonschur
Picture Peddler ..... Betty Caplan
Apprentice ..... Gregory MacDougall
Merchant ..... Henryk Kierzkowski
Elegant Matron ..... Alice Paine Paul
Prudent Shopper ..... Florence Dangerfield
Fortune Seeker ..... Selma Lind
Country Girls ..... Naomi Isaacson
Miriam Meyers
Merry Dame ..... Isabel Pope
Busybody ..... Lilian Toubar
Blowzy Belle ..... Elinor Pope
Crank ..... Katrine Hooper
Equestrienne ..... Lydia Manson
Her Groom ..... Nancy Hicks
Merchant's Daughters ..... Dorothy Sammis*
Kathryn Pope*
Dorothy Wood*
Estelle Kibbe*

Sideshow Barker ..... John Dunham
Band Leader ..... Aloma Ames
Band ..... Claire Nix
Reinette Plimpton
Patricia Halvorson
Christel Joneleit
Flutist ..... Hans Wiener
Jugglers ..... Maurice Alpert
Leonora Tetrazzini
Frederick Lee
Snake Dancer ..... Anita Rafey
Monkey Trainer ..... Kay deLys
Monkeys ..... Esther Waters
Marcia Ravreby
Dorothy Berkowitz
Nancy Cohen
Crystal Gazer ..... Gregory MacDougall
Rich Widow ..... Mildred Simons
Her Sons ..... Maurice Alpert
Kenneth Whelan

SYNOPSIS:

Siesta hour . . . Shop opens . . . Customers arrive . . . Daughters display . . . Sideshow comes to town . . . Flutist charms, first, snake; then Snake Dancer, and last, Daughter . . . eight o'clock?! . . . on come Widow and Sons . . . more eight o'clock dates . . . night falls . . . eight o'clock arrives . . . Daughters meet lovers . . . and so does Widow . . . practical joke takes wrong turn . . . Flutist proves what fluting can do . . . "hands around."

Costumes executed in the Hans Wiener Studio under the supervision of Katrine Hooper

Painting of set and costumes by Dante Giglio

* Members of Concert Group. Lighting, R. T. Ayres

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30. **Moet & Chandon Brut Cuvee AA**—Moet & Chandon have shipped fine Champagnes since 1743—nearly two hundred years.
40. **Ackerman Dry Royal (Sparkling Saumur)**—produced by an aristocrat, Baron Raymond de Luze, it, too, is an aristocrat among wines. So like extra dry or sec Champagne that few can distinguish a difference. A favorite at the Ritz Bar in Paris.
50. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From romantic Touraine in France, once the playground of kings.
70. **G. H. Mumm's Extra Dry Champagne.**
80. **Great Western Domestic**—the outstanding American Champagne.
90. **Champagne Cocktail for two** (Bollinger Extra Dry)—Bollinger is the Champagne of prestige and distinction.

CLARETS (Dry)

1. **Bordeaux Superieur Rouge** (De Luze)—a ruby-red Claret of delicate, fresh flavor.
5. **Chateau Pontet Canet 1929**—a famous, mellow Claret.

RHINE WINES (White)

Rhine Wine and Seltzer—a favorite at Pops.

7. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
15. **Schloss Vollrads Cabinet 1935**—light, medium dryness. Grown and bottled at the vineyard.

MOSELLE WINES (White)

41. **Berncasteler 1935** (Langenbach)—clean, dry.
43. **Zeltinger Himmelreich 1935** (N. Fromm)—very pale, with a clean stony dryness.
45. **Sommerauer Schlossberg 1928**—light, strong, dry.

SHERRIES and PORTS

Pops No.

47. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
51. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
55. **Dry Sack** (Williams & Humbert)—Shakespeare was very partial to "Sherris-Sack" and it is the wine which occurs in his plays more than all others together.
59. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.
61. **Delicate Old White Port** (Cockburn Smithes)—exceptionally rich and full-flavored.

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25. **Graves Superieur 1929** (De Luze)—clean, dry, fresh, pale straw color. A favorite.
26. **Barsac Sauternes 1929** (De Luze)—a pale, golden, medium sweet member of the Sauternes family.

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63. **Chablis** (Louis Latour)—pale, gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.
65. **Grand Pouilly Latour 1928**—a cool, dry, pebbly wine.

BURGUNDY RED WINES

73. **Fleurie 1929** (Louis Latour)—a fresh, light Burgundy.

ITALIAN WINES (Red)

35. **Martini & Rossi Chianti**—renowned Tuscan wine from the house of Melini. A deep ruby red, dry wine.

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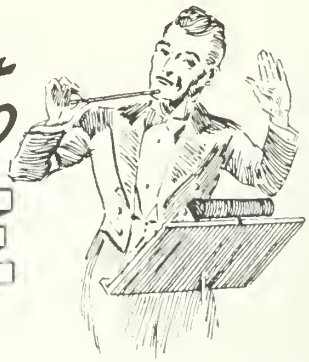

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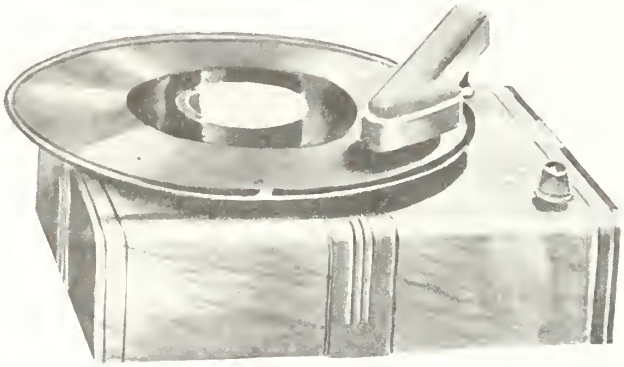

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WEDNESDAY, JUNE 15, 1938 *Programme 42*

ITALIAN PROGRAMME

OVERTURE to "The Secret of Suzanne" . . . . . Wolf-Ferrari

PRELUDE to "La Traviata" . . . . . Verdi

ARIA, "Una Furtiva Lagrima," from "L'Elisir d'Amore" . . . . . Donizetti
Tenor solo: FRANCESCO ALBANESE

FANTASIA, "Tosca" . . . . . Puccini

OVERTURE to "The Barber of Seville" . . . . . Paisiello

OVERTURE to "The Barber of Seville" . . . . . Rossini

BALLET MUSIC from "Aïda" . . . . . Verdi
Dance of the Little Black Slaves—Ballabile

SYMPHONIC POEM, "Pines of Rome" . . . . . Respighi

I. The Pines of the Villa Borghese
II. The Pines near a Catacomb
III. The Pines of the Janiculum
IV. The Pines of the Appian Way

ARIA OF MUSETTA from "La Bohême" . . . . . Puccini
Soprano: ALBA ALESSANDRINI

IL BACIO, Waltz . . . . . Arditi

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SIX CONCERTS

Series A

Thursday Evening, August 4, at 8.30

BACH	Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott"
BEETHOVEN	Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy CECILIA SOCIETY AND SOLOISTS

Saturday Evening, August 6, at 8.30

HAYDN	Symphony in E flat, No. 99 (B. & H. No. 3)
DEBUSSY	"La Mer," Three Symphonic Sketches
SIBELIUS	Symphony No. 1 in E minor, Op. 39

Sunday Afternoon, August 7, at 3.30

MOZART	"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
BRAHMS	Symphony in E minor, No. 4, Op. 98
COPLAND	Music for the Theatre
RAVEL	"Ma Mère l'Oye" ("Mother Goose")
RESPIGHI	Symphonic Poem, "The Pines of Rome"

Series B

Thursday Evening, August 11, at 8.30

WAGNER	"Die Walküre" Introduction to Act III, "The Ride of the Valkyries." Act III, Final Scene
WAGNER	Act III, "Siegfried" FOUR SOLOISTS

Saturday Evening, August 13, at 8.30

BEETHOVEN	Symphony No. 6, in F major, Op. 68, "Pastoral"
HADLEY	"Angelus" from the Symphony No. 3 in B minor, Op. 60
TCHAIKOVSKY	Symphony No. 6, in B minor, "Pathetic," Op. 74

Sunday Afternoon, August 14, at 3.30

SCHUMANN	Symphony in B-flat, No. 1, Op. 38
SIBELIUS	"Tapiola," Tone Poem
BRAHMS	Symphony No. 2 in D major, Op. 73

The postal authorities have imprinted on air mail letters of the Lenox district for Air Mail Week — May 15 to May 21 — the above reproduction. The artist's rendition here depicts the new building which Serge Koussevitzky will inaugurate on August 4th, with a performance of Beethoven's Ninth Symphony.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the Box Office, Symphony Hall.

OLIN DOWNES will lecture at the Berkshire Museum, Pittsfield, August 4, 6, 11 and 13, at 3 P.M.

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THURSDAY, JUNE 16, 1938 *Programme 43*

REQUEST PROGRAMME
(Repeated)

*MARCH, "Pomp and Circumstance" . . . . . Elgar
BY THE BEAUTIFUL BLUE DANUBE, Waltzes . . . . . Strauss
*LARGO from "Xerxes" . . . . . Handel
FINLANDIA, Symphonic Poem . . . . . Sibelius

THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia . . . . . Saint-Saëns

Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. Langendoen)
Finale

Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

BOLERO . . . . . Ravel

---

*RHAPSODY IN BLUE . . . . . Gershwin
Soloist: JESÚS MARÍA SANROMÁ
NIGHT AND DAY . . . . . Porter
*PRAYER OF THANKSGIVING (Old Dutch Hymn) . . . . . Valerius-Kremser

* Pops Recording

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FRIDAY, JUNE 17, 1938

Programme 44

CHILDREN'S NIGHT

PROGRAMME

UP THE STREET, March . . . . . Morse

"TOY" SYMPHONY . . . . . Haydn

Allegro
Minuet
Finale

A BOX OF TIN SOLDIERS . . . . . Brenta

THE RIDE OF THE VALKYRIES . . . . . Wagner

THREE GERMAN DANCES . . . . . Mozart

Hurdy-gurdy Canary Bird Sleighride

EVENING PRAYER, from "Hansel and Gretel" . . . . . Humperdinck

FINALE, Fourth Symphony . . . . . Tchaikovsky

FANTASY, "Snow White and the Seven Dwarfs" . . . . . Churchill-Bodge

*PRAYER OF THANKSGIVING, Old Dutch Hymn . . . . . Valerius-Kremser

FARANDOLE from "L'Arlesienne" . . . . . Bizet

*Pops Recording

SATURDAY, JUNE 18, 1938

Programme 45

NEW ENGLAND CONSERVATORY NIGHT

PROGRAMME

INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner

NOCTURNE . . . . . Dorothea Dean

(First performance)

SCHERZO, "A Midsummer Night's Dream" . . . . . Mendelssohn

ARIA from "La Forza del Destino," "Pace, pace, mio Dio" . . . . . Verdi

Soloist: ELEANOR STEBER, Soprano

FOUR SPOKES FROM THE HUB . . . . . Paul White

Boston Harbor
The North End
In the Fenway
Gainsborough Street

(First performance)

DANCES FROM THE BALLET "The Three-Cornered Hat" . . . . . de Falla

The Neighbors Dance of the Miller

PIANOFORTE CONCERTO No. 1 in F-sharp minor (First Movement) . Rachmaninoff

Soloist: ESTHER ASHER

ESPAÑA, Waltzes . . . . . Waldteufel

PERPETUUM MOBILE . . . . . Strauss

*DIVERTIMENTO (Finale) . . . . . Ibert

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Chabrier . . . . . "España" Rhapsody
Chopin-Glazounov
Polonaise Militaire — A major
Conrad . . . . . Continental
deFalla . . . . . Ritual Fire Dance
Dvorak . . . . . Overture "Carnaval"
Elgar . . . Pomp and Circumstance
Gade . . . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin . . . . . Strike Up the Band
Guion (Arranged by)
Turkey in the Straw
Handel . . . . . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert . . . . . "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov . . . . . In the Village
Ketelby . . . . . "Persian Market"
Lecuona . . Malagueña — Andalucia
Liadov . . . . . Music Box
Liszt . . . . "Todtentanz" (Sanromá)
MacDowell
Piano Concerto No. 2 (Sanromá)
Mascagni . . . . . Intermezzo — "Cavalleria Rusticana"
Massenet . . Meditation from "Thaïs"
McBride . . . . . Fugato
Mendelssohn . . . . . Overture — "Midsummer Night's Dream"
Mendelssohn . . . . Wedding March — "Midsummer Night's Dream"
Mendelssohn . Scherzo from the Octet
Mossolov . . . . . Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierné . Entrance of the Little Fauns
Pochou . Drink to Me Only (strings)
Ponchielli . . . Dance of the Hours — "La Gioconda"
Rachmaninoff . . Prelude in G minor
Rachmaninoff . . Prelude in C♯ minor
Rimsky-Korsakov . . . . Song of India
Rimsky-Korsakov . Caprice Espagnol
Rubinstein . . . . . Rêve Angelique
Schubert . . . . . Marche Militaire
Sousa . . . Stars and Stripes Forever
Sousa . . . . . Semper Fidelis March
Strauss . . . . . Album of 5 Waltzes
"Wine, Woman, and Song"
"Vienna Blood"
"Artists' Life"
"Emperor"
"Voices of Spring"
Strauss . . . . . Donner und Blitzen
Strauss . . . . . "Citronen" Waltz
Suppé, von
Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky . . . . . Marche Slave
Thomas . . . . . "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi . . . . . Grand March — "Aida"
Verdi . . . . . Ballet Suite — "Aida"
Weber "Der Freischütz," Overture
Weber . . . . . "Oberon," Overture
White, Paul . . . . . Mosquito Dance
Wolf-Ferrari
Dance of the Camorristi
Youmans . . . . . Carioca

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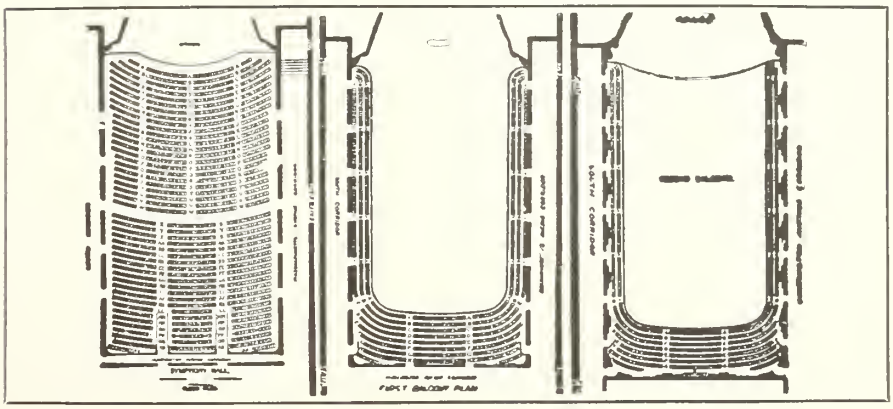

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Information about the Monday evening and Tuesday afternoon concerts, as well as about the twenty-four pairs of Friday afternoon and Saturday evening concerts, will be gladly given at the Subscription office, which is open every evening during the Pops Concerts as well as during the day. Season prices for the Monday and Tuesday series are $15, $12, $9 and $6. Payment is not due until next autumn.

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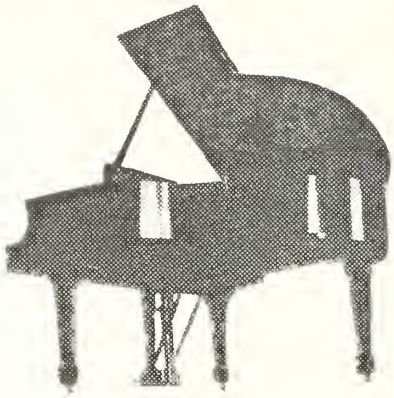

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Programme 42 — *Number 20*

WEDNESDAY, JUNE 15, 1938

ITALIAN PROGRAMME

OVERTURE to "The Secret of Suzanne" . . . . . Wolf-Ferrari
PRELUDE to "La Traviata" . . . . . Verdi
ARIA, "Una Furtiva Lagrima," from "L'Elisir d'Amore" . . . . . Donizetti
Tenor solo: FRANCESCO ALBANESE
FANTASIA, "Tosca" . . . . . Puccini

---

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*OVERTURE to "The Barber of Seville" . . . . . Rossini
BALLET MUSIC from "Aïda" . . . . . Verdi
Dance of the Little Black Slaves—Ballabile
SYMPHONIC POEM, "Pines of Rome" . . . . . Respighi
I. The Pines of the Villa Borghese
II. The Pines near a Catacomb
III. The Pines of the Janiculum
IV. The Pines of the Appian Way

ARIA OF MUSETTA from "La Bohême" . . . . . Puccini
Soprano: ALBA ALESSANDRINI
IL BACIO, Waltz . . . . . Arditi

*See page 17 The Italian Chamber of Commerce has taken the floor

REQUEST PROGRAMME (Repeated) . . . . . Thursday, June 16
CHILDREN'S NIGHT . . . . . Friday, June 17
FEATURING SIBELIUS' Symphony No. 2, TAUNO HANNIKAINEN, Guest Conductor Monday, June 20
CANDID CAMERA NIGHT (See page 17) . . . . . Friday, June 24
ARTHUR FIEDLER'S 500th POP CONCERT . . . . . Friday, July 1
CLOSING NIGHT . . . . . Saturday, July 2

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Programme 43 — THURSDAY, JUNE 16, 1938 — *Number 20*

REQUEST PROGRAMME
(Repeated)

*MARCH, "Pomp and Circumstance" . . . . . Elgar
BY THE BEAUTIFUL BLUE DANUBE, Waltzes . . . . . Strauss
*LARGO from "Xerxes" . . . . . Handel
FINLANDIA, Symphonic Poem . . . . . Sibelius

THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia . . . . Saint-Saëns

Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. Langendoen)
Finale

Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

BOLERO . . . . . Ravel
*RHAPSODY IN BLUE . . . . . Gershwin
Soloist: JESÚS MARÍA SANROMÁ
NIGHT AND DAY . . . . . Porter
*PRAYER OF THANKSGIVING (Old Dutch Hymn) . . . . Valerius-Kremser

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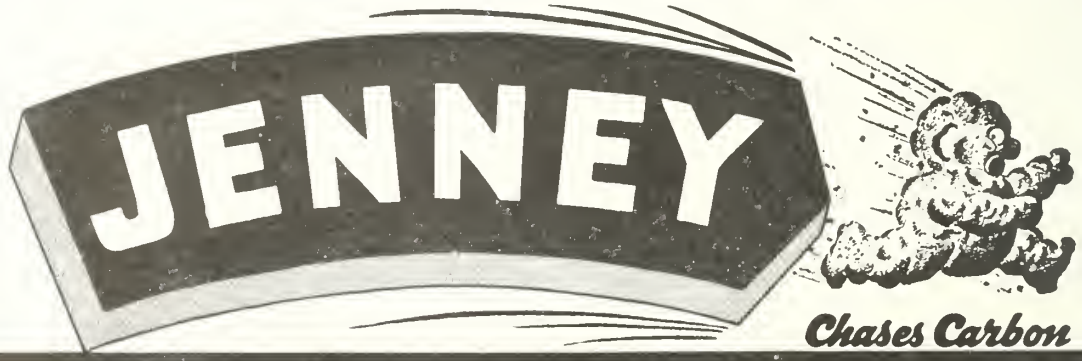
CHILDREN'S NIGHT	Friday, June 17
FEATURING SIBELIUS' Symphony No. 2, TAUNO HÄNNIKAINEN, Guest Conductor	Monday, June 20
CANDID CAMERA NIGHT (See page 17)	Friday, June 24
ARTHUR FIEDLER'S 500th POP CONCERT	Friday, July 1
CLOSING NIGHT	Saturday, July 2



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FRIDAY, JUNE 17, 1938

Programme 44

CHILDREN'S NIGHT

PROGRAMME

UP THE STREET, March . . . . . Morse
"TOY" SYMPHONY . . . . . Haydn
Allegro
Minuet
Finale
A BOX OF TIN SOLDIERS . . . . . Brenta
THE RIDE OF THE VALKYRIES . . . . . Wagner

THREE GERMAN DANCES . . . . . Mozart
Hurdy-gurdy Canary Bird Sleighride
EVENING PRAYER, from "Hansel and Gretel" . . . . . Humperdinck
FINALE, Fourth Symphony . . . . . Tchaikovsky

FANTASY, "Snow White and the Seven Dwarfs" . . . . . Churchill-Bodge
*PRAYER OF THANKSGIVING, Old Dutch Hymn . . . . . Valerius-Kremser
FARANDOLE from "L'Arlesienne" . . . . . Bizet

*Pops Recording

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and

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7. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
15. **Schloss Vollrads Cabinet 1935**—light, medium dryness. Grown and bottled at the vineyard.

MOSELLE WINES (White)

41. **Berncasteler 1935** (Langenbach)—clean, dry.
43. **Zeltinger Himmelreich 1935** (N. Fromm)—very pale, with a clean stony dryness.
45. **Sommerauer Schlossberg 1928**—light, strong, dry.

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Pops No.

47. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
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25. **Graves Superieur 1929** (De Luze)—clean, dry, fresh, pale straw color. A favorite.
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BURGUNDY WHITE WINES

63. **Chablis** (Louis Latour)—pale, gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.
65. **Grand Pouilly Latour 1928**—a cool, dry, pebbly wine.

BURGUNDY RED WINES

73. **Fleurie 1929** (Louis Latour)—a fresh, light Burgundy.

ITALIAN WINES (Red)

35. **Martini & Rossi Chianti**—renowned Tuscan wine from the house of Melini. A deep ruby red, dry wine.

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31. **Clos des Templiers 1934, Riesling Reserve**—light, dry white wine, a marked success at the Hotel Ritz in Paris.

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20. Bollinger Brut 1929	5.75	3.25
30. Moet Chandon Brut Cuvee AA	4.50	
40. Ackerman Dry Royal	3.25	1.75
50. Vouvray Monopole 1928	3.25	1.75

CLARETS

1. Bordeaux Superieur Rouge (De Luze)	1.50	1.00
3. Bordeaux Rouge (Eschenauer)	1.50	1.00
5. Chateau Pontet Canet 1929	2.00	1.25

RHINE WINES

7. Liebfraumilch 1934 (Langenbach)	2.25	1.25
9. Rudesheimer 1934 (Langenbach)	2.25	1.25
11. Niersteiner 1935 (Langenbach)	1.75	1.00
13. Niersteiner (Guntrum)	2.00	1.25
15. Schloss Vollrads Cabinet 1935	2.50	

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929 (Eschenauer)	1.75	1.00
21. Haut Sauternes 1929 (Eschenauer)	1.75	1.00
23. Chateau Olivier Graves 1934 (Eschenauer)	1.50	1.00
25. Graves Superieur 1929 De Luze	1.50	1.00
26. Barsac 1929 De Luze	2.25	1.25

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27. Pastene Sparkling Moscato (White Semi-Sweet)	1.90	1.00
29. Pastene Sparkling Gragnano (Red Dry)	1.90	
31. Brolio Chianti Red	1.25	.75
32. Brolio Chianti Red 8 oz. ¼ bottles	.50	
33. Bigi Orvieto Sweet or Dry straw flasks	1.50	.90
35. M. & R. Chianti 1929	1.25	.75

	Bot.	½ Bot.
60. Chanson Sparkling Burgundy 1926	3.50	2.00
70. G. H. Mumm's Extra Dry	5.75	3.25
80. Great Western Extra Dry	2.75	1.50
90. CHAMPAGNE COCKTAIL for two	1.50	

ALSATIAN

37. Clos des Templiers 1934	1.75	1.00
39. Riesling 1930 (Willm)	1.75	1.00

MOSELLE

41. Berncasteler 1935 (Langenbach)	2.25	1.25
43. Zeltinger Himmelreich 1935 (N. Fromm & Co.)	2.25	1.25
45. Somerauer Schlossberg 1928	2.25	

SHERRIES

	Bot.	Glass
47. Generoso (Medium & Sweet) (Duff Gordon)	2.00	.25
49. Oloroso (Rich & Sweet) (Duff Gordon)	3.25	.35
51. Amontillado (Pale & Dry) (Duff Gordon)	2.75	.30
53. Maduro (Williams & Humbert)	2.25	.25
55. Dry Sack (Williams & Humbert)	3.50	.40

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57. Game Bird Dry Tawny (Robertson's)	2.25	.25
59. Ruddy (Cockburn & Smithes)	1.75	.25
61. Delicate Old White (Cockburn & Smithes)	3.50	.40

BURGUNDY WHITE

	Bot.	½ Bot.
63. Chablis (Louis Latour)	1.50	.85
65. Grand Pouilly (Louis Latour)	1.75	1.00
67. Meursault 1926 (Chanson Père et Fils)	2.25	1.25

BURGUNDY RED

69. Macon 1926 (Chanson Pere et Fils)	1.75	1.00
71. Pommard 1933 (Chanson Pere et Fils)	1.75	1.00
73. Fleurie 1929 (Louis Latour)	1.75	1.00

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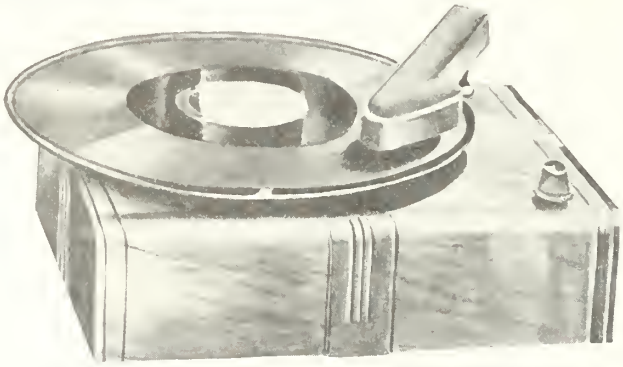

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SATURDAY, JUNE 18, 1938 *Programme 45*

NEW ENGLAND CONSERVATORY NIGHT

PROGRAMME

INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner
NOCTURNE . . . . . Dorothea Dean
(First performance)
SCHERZO, "A Midsummer Night's Dream" . . . . . Mendelssohn
ARIA from "La Forza del Destino," "Pace, pace, mio Dio" . . . . . Verdi
Soloist: ELEANOR STEBER, Soprano

FOUR SPOKES FROM THE HUB . . . . . Paul White
Boston Harbor
The North End
In the Fenway
Gainsborough Street
(First performance)
DANCES FROM THE BALLET "The Three-Cornered Hat" . . . . . de Falla
The Neighbors Dance of the Miller
PIANOFORTE CONCERTO No. 1 in F-sharp minor (First Movement) . Rachmaninoff
Soloist: ESTHER ASHER

ESPAÑA, Waltzes . . . . . Waldteufel
PERPETUUM MOBILE . . . . . Strauss
*DIVERTIMENTO (Finale) . . . . . Ibert

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SIX CONCERTS

Series A

Thursday Evening, August 4, at 8.30

BACH	Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott"
BEETHOVEN	Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy CECILIA SOCIETY AND SOLOISTS

Saturday Evening, August 6, at 8.30

HAYDN	Symphony in E flat, No. 99 (B. & H. No. 3)
DEBUSSY	"La Mer," Three Symphonic Sketches
SIBELIUS	Symphony No. 1 in E minor, Op. 39

Sunday Afternoon, August 7, at 3.30

MOZART	"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
BRAHMS	Symphony in E minor, No. 4, Op. 98
COPLAND	Music for the Theatre
RAVEL	"Ma Mère l'Oye" ("Mother Goose")
RESPIGHI	Symphonic Poem. "The Pines of Rome"

Series B

Thursday Evening, August 11, at 8.30

WAGNER	"Die Walküre" Introduction to Act III, "The Ride of the Valkyries." Act III, Final Scene
WAGNER	Act III, "Siegfried" FOUR SOLOISTS

Saturday Evening, August 13, at 8.30

BEETHOVEN	Symphony No. 6, in F major, Op. 68, "Pastoral"
HADLEY	"Angelus" from the Symphony No. 3 in B minor, Op. 60
TCHAIKOVSKY	Symphony No. 6, in B minor, "Pathetic," Op. 74

Sunday Afternoon, August 14, at 3.30

SCHUMANN	Symphony in B-flat, No. 1, Op. 38
SIBELIUS	"Tapiola," Tone Poem
BRAHMS	Symphony No. 2 in D major, Op. 73

The postal authorities have imprinted on air mail letters of the Lenox district for Air Mail Week — May 15 to May 21 — the above reproduction. The artist's rendition here depicts the new building which Serge Koussevitzky will inaugurate on August 4th, with a performance of Beethoven's Ninth Symphony.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the Box Office, Symphony Hall.

OLIN DOWNES will lecture at the Berkshire Museum, Pittsfield, August 4, 6, 11 and 13, at 3 P.M.

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MONDAY, JUNE 20, 1938

Programme 46

PAUL CHERKASSKY, Conducting

PROGRAMME

ENTRANCE OF THE GLADIATORS . . . . . Fucik
OVERTURE to "Raymond" . . . . . Thomas
BERCEUSE . . . . . Järnefelt
FINLANDIA, Symphonic Poem . . . . . Sibelius

SYMPHONY No. 2 in D major, Op. 43 . . . . . Sibelius
I. Allegretto
II. Tempo andante, ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

TAUNO HANNIKAINEN, Guest Conductor

*WHERE THE CITRONS BLOOM, Waltzes . . . . . Strauss
THE TOY TRUMPET . . . . . Scott
*PRAYER OF THANKSGIVING, Old Dutch Hymn . . . . . Valerius-Kremser

*Pops Recording

TUESDAY, JUNE 21, 1938

Programme 47

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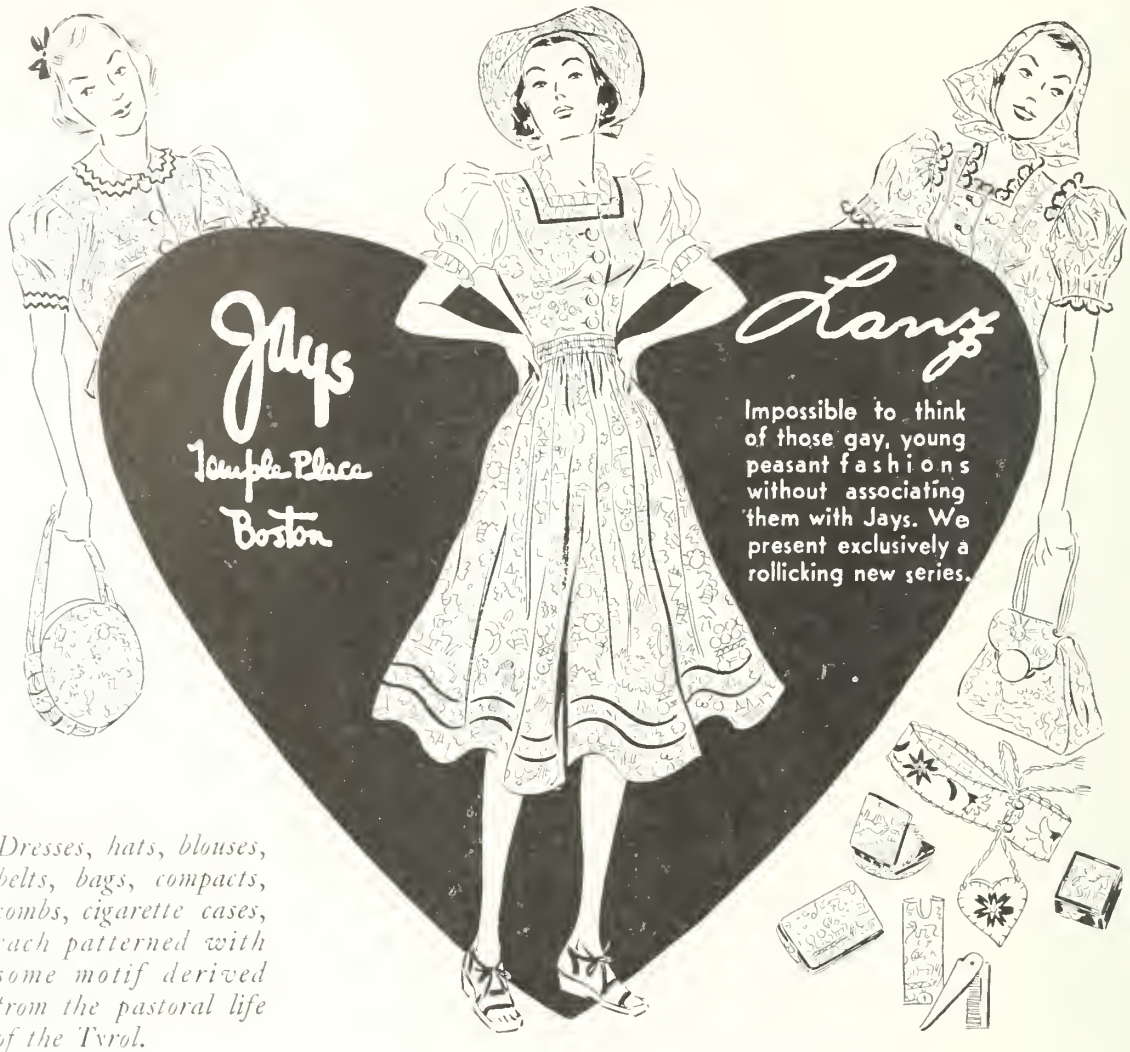

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WEDNESDAY, JUNE 22, 1938

Programme 48

PROGRAMME

FIRST HUNGARIAN DANCE . . . . . Brahms

SYMPHONY NO. 2 in D major. Third Movement . . . . . Brahms
Adagietto grazioso

*MARCHE MILITAIRE . . . . . Schubert

PRIZE SONG from "Die Meistersinger von Nürnberg" . . . . Wagner-Wilhelmj

JUDEX . . . . . Gounod

OVERTURE to "Sakuntala" . . . . . Goldmark

PIANOFORTE CONCERTO No. 4 in D minor, Op. 70 . . . . . Rubinstein

I. Moderato
II. Moderato assai
III. Allegro assai

Soloist: LEO LITWIN

*KAMENOI OSTROW ("Rêve Angelique") . . . . . Rubinstein

RUSSIAN SAILORS' DANCE, from "Red Poppy" . . . . . Glière

* Pops Recording

STEINWAY PIANO

ROSSINI'S "BARBER OF SEVILLE" *and* PAISIELLO'S

(Programme of June 15)

There is an interesting circumstantial link between the two operas on "The Barber of Seville," by Giovanni Paisiello (1741–1816) and by Rossini, the overtures of which are here to be played in succession. As a matter of fact, Paisiello's work, which for a century has passed out of all operatic repertories, nearly caused the ruination of Rossini's masterpiece when it was first performed. That notorious performance took place on February 20, 1816, at the Argentina Theatre in Rome.

Rossini, who was at the time an ambitious young composer of twenty-three, with a considerable fame in various Italian cities (Rome included), signed a contract on December 15, 1815, for an opera, subject unspecified, to be composed and produced in the new year. Rossini's decision to set "The Barber" was not presumptuous. Beaumarchais's comedy had been put into opera numerous times, and Paisiello's setting of 1782 (four years earlier than that of Mozart) had no exclusive claim. Nevertheless, the venerable Paisiello (he was then eighty-five) was a highly respected composer and a jealous man. The cautious Rossini insisted upon a fresh libretto with an altered succession of events, and published it with a protective prefatory bow to Paisiello under the title of "Almaviva."

Probably no more than two weeks were available for the entire writing of the opera. The composer, the librettist (Sterbini), the assigned Figaro (Lamboni) were quartered together, and had no time to so much as leave the house. The sheets, as written, were tossed to waiting copyists. The opera seems to owe its sparkle, its unity, its sustained wit and invention to the white heat at which it was written.

On the opening night the forces of the opposition, instigated, it is supposed, by Paisiello himself, were ready even before a note was played. Rome, which had originally been cold toward Paisiello's opera, was now cold toward the new one in defense of Paisiello. Mme. Giorgi Righetti, the original Rosina, has left a vivid description of the scene. The singers, persistently howled down, could scarcely hear themselves. The breaking of a guitar string before the serenade and the sudden appearance of a cat in the Finale of the first act, brought storms of derision. Rossini, presiding with desperate fortitude at the piano, at the end pointedly applauded the singers, and was hooted anew for openly opposing the public verdict. Beginning with the second performance, Rossini's "Barber" made its gradual but inevitable way to the fame it deserved.

The overture composed for the opera, and believed to have been written in the Spanish style, has been lost. Rossini substituted an overture which had already done double service: in his "*Aureliano di Palmira*" of three years previous, and in "*Elisabetta, Regina d'Inghilterra*," of the year before. The score of the overture was revised for the production of "*Elisabetta*," and again for "*Il Barbiere di Siviglia*." This second revision, with numerous alterations in the string parts, is the version used in the present performance, as well as that usually heard in performances of the opera itself. The overture as published for concert performance is the "*Elisabetta*" version.

FRIDAY, JUNE 24

CANDID CAMERA NIGHT

Flashlights will be permitted during part of the programme.
Photographs without flashes may be taken throughout the concert.

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Dvorak ..... Overture "Carnaval"
Elgar ... Pomp and Circumstance
Gade ..... "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin ..... Strike Up the Band
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Procession of the Sardar
Ippolitov-Ivanov ..... In the Village
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Lecuona .. Malagueña — Andalucia
Liadov ..... Music Box
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Piano Concerto No. 2 (Sanromá)
Mascagni ..... Intermezzo — "Cavalleria Rusticana"
Massenet .. Meditation from "Thaïs"
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Mendelssohn ..... Overture — "Midsummer Night's Dream"
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Mendelssohn . Scherzo from the Octet
Mossolov ..... Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierné . Entrance of the Little Fanns
Pochon . Drink to Me Only (strings)
Pouchielli ... Dance of the Hours — "La Gioconda"
Rachmaninoff . Prelude in G minor
Rachmaninoff .. Prelude in C♯ minor
Rimsky-Korsakov .... Song of India
Rimsky-Korsakov . Caprice Espagnol
Rubinstein ..... Rêve Angelique
Schubert ..... Marche Militaire
Sousa .. Stars and Stripes Forever
Sousa ..... Semper Fidelis March
Strauss ..... Album of 5 Waltzes
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"Vienna Blood"
"Artists' Life"
"Emperor"
"Voices of Spring"
Strauss ..... Donner und Blitzen
Strauss ..... "Citronen" Waltz
Suppé, von
Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky ..... Marche Slave
Thomas ..... "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi ..... Grand March — "Aida"
Verdi ..... Ballet Suite — "Aida"
Weber .. "Der Freischütz," Overture
Weber ..... "Oberon," Overture
White, Paul ..... Mosquito Dance
Wolf-Ferrari
Dance of the Camorristi
Youmans ..... Carioca

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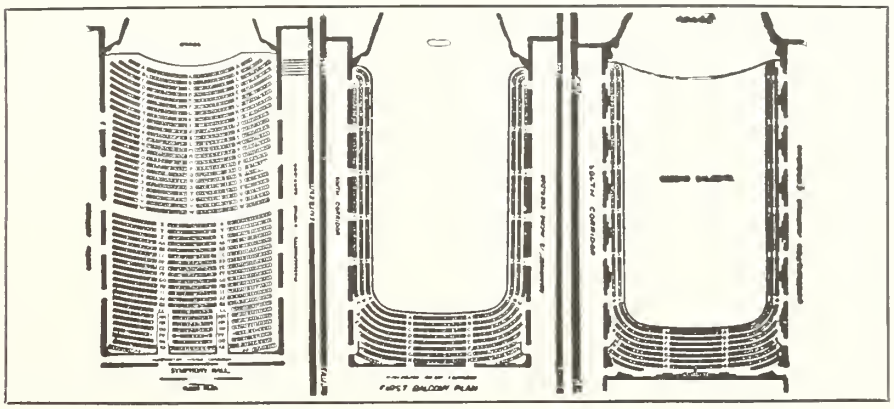

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(After the drawing of Alexandre Iacovleff)

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Information about the Monday evening and Tuesday afternoon concerts, as well as about the twenty-four pairs of Friday afternoon and Saturday evening concerts, will be gladly given at the Subscription office, which is open every evening during the Pops Concerts as well as during the day. Season prices for the Monday and Tuesday series are $15, $12, $9 and $6. Payment is not due until next autumn.

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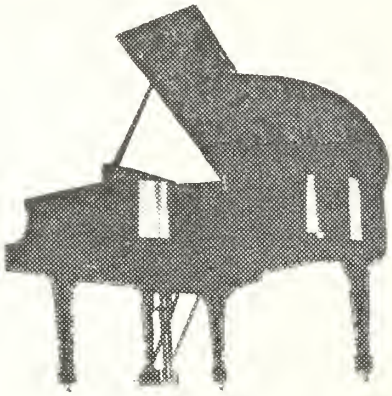

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Programme 44 — FRIDAY, JUNE 17, 1938 — *Number 21*

CHILDREN'S NIGHT
PROGRAMME

UP THE STREET, March . . . . . Morse
"TOY" SYMPHONY . . . . . Haydn
Allegro
Minuet
Finale
A BOX OF TIN SOLDIERS . . . . . Brenta
THE RIDE OF THE VALKYRIES . . . . . Wagner

THREE GERMAN DANCES . . . . . Mozart
Hurdy-gurdy — Canary Bird — Sleighride
EVENING PRAYER, from "Hansel and Gretel" . . . . . Humperdinck
FINALE, Fourth Symphony . . . . . Tchaikovsky

FANTASY, "Snow White and the Seven Dwarfs" . . . . . Churchill-Bodge
*PRAYER OF THANKSGIVING, Old Dutch Hymn . . . . . Valerius-Kremser
FARANDOLE from "L'Arlesienne" . . . . . Bizet

*Pops Recording

FEATURING SIBELIUS' Symphony No. 2, TAUNO HANNIKAINEN, Guest Conductor — Monday, June 20
CANDID CAMERA NIGHT (See page 17) . . . . . Friday, June 24
AFRO-AMERICAN NIGHT . . . . . Monday, June 27
ARTHUR FIEDLER'S 500th POP CONCERT . . . . . Friday, July 1
CLOSING NIGHT . . . . . Saturday, July 2

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Programme 45 — SATURDAY, JUNE 18, 1938 — *Number 21*

NEW ENGLAND CONSERVATORY NIGHT

PROGRAMME

INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner

NOCTURNE . . . . . Dorothea Dean

(First performance)

SCHERZO, "A Midsummer Night's Dream" . . . . . Mendelssohn

ARIA from "La Forza del Destino," "Pace, pace, mio Dio" . . . . . Verdi

Soloist: ELEANOR STEBER, Soprano

FOUR SPOKES FROM THE HUB . . . . . Paul White

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Gainsborough Street

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DANCES FROM THE BALLET "The Three-Cornered Hat" . . . . . de Falla

The Neighbors — Dance of the Miller

PIANOFORTE CONCERTO No. 1 in F-sharp minor (First Movement) . Rachmaninoff

Soloist: ESTHER ASHER

ESPAÑA, Waltzes . . . . . Waldteufel

PERPETUUM MOBILE . . . . . Strauss

*DIVERTIMENTO (Finale) . . . . . Ibert

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FEATURING SIBELIUS' Symphony No. 2, TAUNO HANNIKAINEN, Guest Conductor	Monday, June 20
CANDID CAMERA NIGHT (See page 17)	Friday, June 24
AFRO-AMERICAN NIGHT	Monday, June 27
ARTHUR FIEDLER'S 500th POP CONCERT	Friday, July 1
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MONDAY, JUNE 20, 1938

Programme 46

PAUL CHERKASSKY, Conducting

PROGRAMME

ENTRANCE OF THE GLADIATORS . . . . . Fucik
OVERTURE to "Raymond" . . . . . Thomas
BERCEUSE . . . . . Järnefelt
FINLANDIA, Symphonic Poem . . . . . Sibelius

SYMPHONY No. 2 in D major, Op. 43 . . . . . Sibelius
I. Allegretto
II. Tempo andante, ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato
TAUNO HANNIKAINEN, Guest Conductor

*WHERE THE CITRONS BLOOM, Waltzes . . . . . Strauss
THE TOY TRUMPET . . . . . Scott
*PRAYER OF THANKSGIVING, Old Dutch Hymn . . . . . Valerius-Kremser
*Pops Recording

TUESDAY, JUNE 21, 1938

Programme 47

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50. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From romantic Touraine in France, once the playground of kings.
70. **G. H. Mumm's Extra Dry Champagne.**
80. **Great Western Domestic**—the outstanding American Champagne.
90. **Champagne Cocktail for two** (Bollinger Extra Dry)—Bollinger is the Champagne of prestige and distinction.

CLARETS (Dry)

1. **Bordeaux Superieur Rouge** (De Luze)—a ruby-red Claret of delicate, fresh flavor.
5. **Chateau Pontet Canet 1929**—a famous, mellow Claret.

RHINE WINES (White)

Rhine Wine and Seltzer—a favorite at Pops.

7. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
15. **Schloss Vollrads Cabinet 1935**—light, medium dryness. Grown and bottled at the vineyard.

MOSELLE WINES (White)

41. **Berncasteler 1935** (Langenbach)—clean, dry.
43. **Zeltinger Himmelreich 1935** (N. Fromm)—very pale, with a clean stony dryness.
45. **Sommerauer Schlossberg 1928**—light, strong, dry.

SHERRIES and PORTS

Pops No.

47. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
51. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
55. **Dry Sack** (Williams & Humbert)—Shakespeare was very partial to "Sherris-Sack" and it is the wine which occurs in his plays more than all others together.
59. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.
61. **Delicate Old White Port** (Cockburn Smithes)—exceptionally rich and full-flavored.

BORDEAUX WHITE WINES

25. **Graves Superieur 1929** (De Luze)—clean, dry, fresh, pale straw color. A favorite.
26. **Barsac Sauternes 1929** (De Luze)—a pale, golden, medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

63. **Chablis** (Louis Latour)—pale, gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.
65. **Grand Pouilly Latour 1928**—a cool, dry, pebbly wine.

BURGUNDY RED WINES

73. **Fleurie 1929** (Louis Latour)—a fresh, light Burgundy.

ITALIAN WINES (Red)

35. **Martini & Rossi Chianti**—renowned Tuscan wine from the house of Melini. A deep ruby red, dry wine.

ALSATIAN WINES (White)

31. **Clos des Templiers 1934, Riesling Reserve**—light, dry white wine, a marked success at the Hotel Ritz in Paris.

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40. Ackerman Dry Royal	3.25	1.75
50. Vouvray Monopole 1928	3.25	1.75

CLARETS

1. Bordeaux Superieur Rouge (De Luze)	1.50	1.00
3. Bordeaux Rouge (Eschenauer)	1.50	1.00
5. Chateau Pontet Canet 1929	2.00	1.25

RHINE WINES

7. Liebfraumilch 1934 (Langenbach)	2.25	1.25
9. Rudesheimer 1934 (Langenbach)	2.25	1.25
11. Niersteiner 1935 (Langenbach)	1.75	1.00
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29. Pastene Sparkling Gragnano (Red Dry)	1.90	
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37. Clos des Templiers 1934	1.75	1.00
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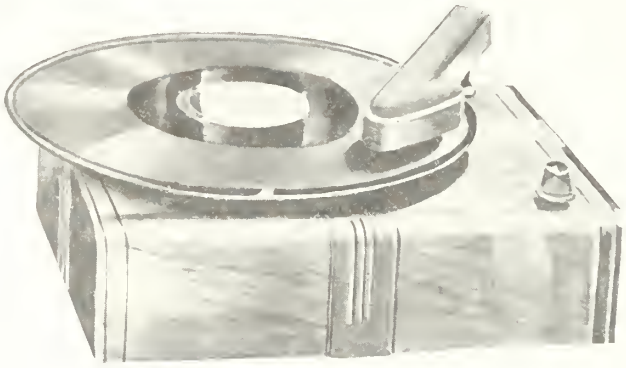

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WEDNESDAY, JUNE 22, 1938 *Programme 48*

PROGRAMME

FIRST HUNGARIAN DANCE . . . . . Brahms

SYMPHONY NO. 2 in D major, Third Movement . . . . . Brahms
Adagietto grazioso

*MARCHE MILITAIRE . . . . . Schubert

PRIZE SONG from "Die Meistersinger von Nürnberg" . . . . . Wagner-Wilhelmj

JUDEX . . . . . Gounod

OVERTURE to "Sakuntala" . . . . . Goldmark

PIANOFORTE CONCERTO No. 4 in D minor, Op. 70 . . . . . Rubinstein
I. Moderato
II. Moderato assai
III. Allegro assai

Soloist: LEO LITWIN

*KAMENOI OSTROW ("Rêve Angelique") . . . . . Rubinstein

RUSSIAN SAILORS' DANCE, from "Red Poppy" . . . . . Glière

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SIX CONCERTS

Series A

Thursday Evening, August 4, at 8.30

BACH	Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott"
BEETHOVEN	Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy CECILIA SOCIETY AND SOLOISTS

Saturday Evening, August 6, at 8.30

HAYDN	Symphony in E flat, No. 99 (B. & H. No. 3)
DEBUSSY	"La Mer," Three Symphonic Sketches
SIBELIUS	Symphony No. 1 in E minor, Op. 39

Sunday Afternoon, August 7, at 3.30

MOZART	"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
BRAHMS	Symphony in E minor, No. 4, Op. 98
COPLAND	Music for the Theatre
RAVEL	"Ma Mère l'Oye" ("Mother Goose")
RESPIGHI	Symphonic Poem, "The Pines of Rome"

Series B

Thursday Evening, August 11, at 8.30

WAGNER	"Die Walküre" Introduction to Act III, "The Ride of the Valkyries." Act III, Final Scene
WAGNER	Act III, "Siegfried" FOUR SOLOISTS

Saturday Evening, August 13, at 8.30

BEETHOVEN	Symphony No. 6, in F major, Op. 68, "Pastoral"
HADLEY	"Angelus" from the Symphony No. 3 in B minor, Op. 60
TCHAIKOVSKY	Symphony No. 6, in B minor, "Pathetic," Op. 74

Sunday Afternoon, August 14, at 3.30

SCHUMANN	Symphony in B-flat, No. 1, Op. 38
SIBELIUS	"Tapiola," Tone Poem
BRAHMS	Symphony No. 2 in D major, Op. 73

The postal authorities have imprinted on air mail letters of the Lenox district for Air Mail Week — May 15 to May 21 — the above reproduction. The artist's rendition here depicts the new building which Serge Koussevitzky will inaugurate on August 4th, with a performance of Beethoven's Ninth Symphony.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the Box Office, Symphony Hall.

OLIN DOWNES will lecture at the Berkshire Museum, Pittsfield, August 4, 6, 11 and 13, at 3 P.M.

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THURSDAY, JUNE 23, 1938 *Programme 49*

PROGRAMME

*TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
SELECTION, "The Mikado" . . . . . Sullivan
NONE BUT THE LONELY HEART . . . . . Tchaikovsky-Cailliet
*SOVIET IRON WORKS . . . . . Mossolov

INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner
THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia . . . . . Saint-Saëns

Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. Langendoen)
Finale

Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

SECOND HUNGARIAN RHAPSODY . . . . . Liszt

SNOW WHITE AND THE SEVEN DWARFS, Fantasy . . . . . Churchill-Bodge
*JEALOUSY, Gypsy Tango . . . . . Gade
*STARS AND STRIPES FOREVER, March . . . . . Sousa

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FRIDAY, JUNE 24, 1938

Programme 50

CANDID CAMERA NIGHT

PROGRAMME

*PROCESSION OF THE SARDAR, from the "Caucasian Sketches" . Ippolitov-Ivanov
OVERTURE to "Light Cavalry" . . . . . Suppé
CHANSON TRISTE . . . . . Tchaikovsky
BALLET MUSIC from "Faust" . . . . . Gounod
Waltz — Dance of Phryne — Bacchanale

WALTZ from "Eugen Oniegin" . . . . . Tchaikovsky
RACHEM . . . . . Manna-Zucca
*DIVERTISSEMENT . . . . . Ibert
Introduction—Cortège—Nocturne—Valse—Parade—Finale

BOLERO . . . . . Moskowski
DONKEY SERENADE from "The Firefly" . . . . . Friml
*THUNDER AND LIGHTNING, Polka . . . . . Strauss

*Pops Recording

STEINWAY PIANO

SATURDAY, JUNE 25, 1938

Programme 51

PROGRAMME

POLONAISE from "Eugen Oniegin" . . . . . Tchaikovsky
OVERTURE to "The Barber of Seville" . . . . . Rossini
VALSE BLUETTE . . . . . Drigo
FÊTE ESPAGNOLE . . . . . Crist
(First orchestral performance)

OVERTURE to "Fingal's Cave" ("The Hebrides") . . . . . Mendelssohn
PIANOFORTE CONCERTO No. 1 in G minor, Op. 25 . . . . . Mendelssohn
I. Molto allegro con fuoco
II. Andante
III. Presto; Molto allegro e vivace
Soloist: JESÚS MARÍA SANROMÁ

---

*VOICES OF SPRING, Waltzes . . . . . Strauss
TWO HEARTS IN THREE-QUARTER TIME . . . . . Stolz
MARCH from "The Gypsy Baron" . . . . . Strauss

*Pops Recording

STEINWAY PIANO

FRIDAY, JUNE 24

CANDID CAMERA NIGHT

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Brahms ... Hungarian Dance No. 6
Chabrier ..... "España" Rhapsody
Chopin-Glazounov
Polonaise Militaire — A major
Conrad ..... Continental
deFalla ..... Ritual Fire Dance
Dvorak ..... Overture "Carnaval"
Elgar ... Pomp and Circumstance
Gade ..... "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin ..... Strike Up the Band
Guion (Arranged by)
Turkey in the Straw
Handel ..... Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert ..... "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov .... In the Village
Ketelby ..... "Persian Market"
Lecuona .. Malagueña — Andalucia
Liadov ..... Music Box
Liszt .... "Todtentanz" (Sanromá)
MacDowell
Piano Concerto No. 2 (Sanromá)
Mascagni ..... Intermezzo — "Cavalleria Rusticana"
Massenet .. Meditation from "Thaïs"
McBride ..... Fugato
Mendelssohn ..... Overture — "Midsummer Night's Dream"
Mendelssohn ... Wedding March — "Midsummer Night's Dream"
Mendelssohn . Scherzo from the Octet
Mossolov .... Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierné . Entrance of the Little Fauns
Pochon . Drink to Me Only (strings)
Ponchielli ... Dance of the Hours — "La Gioconda"
Rachmaninoff Prelude in G minor
Rachmaninoff .. Prelude in C♯ minor
Rimsky-Korsakov .... Song of India
Rimsky-Korsakov . Caprice Espagnol
Rubinstein ..... Rêve Angelique
Schubert ..... Marche Militaire
Sousa ... Stars and Stripes Forever
Sousa ..... Semper Fidelis March
Strauss ..... Album of 5 Waltzes
"Wine, Woman, and Song"
"Vienna Blood"
"Artists' Life"
"Emperor"
"Voices of Spring"
Strauss ..... Donner und Blitzen
Strauss ..... "Citronen" Waltz
Suppé, von
Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky ..... Marche Slave
Thomas ..... "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi ..... Grand March — "Aida"
Verdi ..... Ballet Suite — "Aida"
Weber .. "Der Freischütz," Overture
Weber ..... "Oberon," Overture
White, Paul ..... Mosquito Dance
Wolf-Ferrari
Dance of the Camorristi
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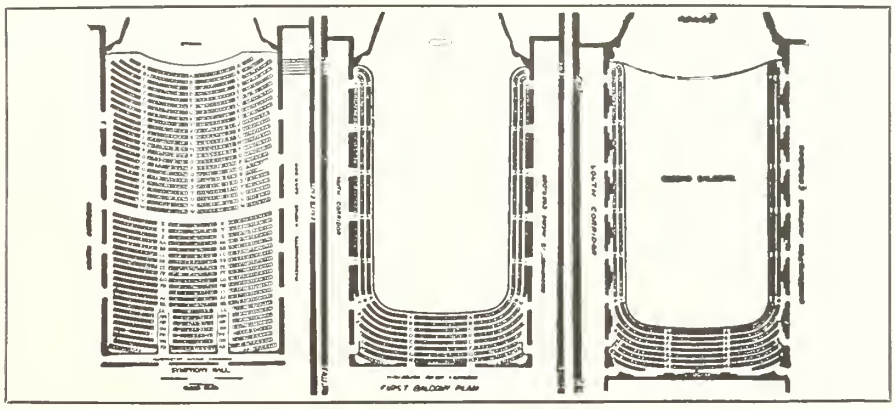

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Information about the Monday evening and Tuesday afternoon concerts, as well as about the twenty-four pairs of Friday afternoon and Saturday evening concerts, will be gladly given at the Subscription office, which is open every evening during the Pops Concerts as well as during the day. Season prices for the Monday and Tuesday series are $15. $12, $9 and $6. Payment is not due until next autumn.

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Programme 46 — *Number 22*

MONDAY, JUNE 20, 1938

PAUL CHERKASSKY, Conducting

PROGRAMME

ENTRANCE OF THE GLADIATORS . . . . . Fucik
OVERTURE to "Raymond" . . . . . Thomas
BERCEUSE . . . . . Järnefelt
FINLANDIA, Symphonic Poem . . . . . Sibelius

SYMPHONY No. 2 in D major, Op. 43 . . . . . Sibelius
I. Allegretto
II. Tempo andante, ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

TAUNO HANNIKAINEN, Guest Conductor

*WHERE THE CITRONS BLOOM, Waltzes . . . . . Strauss
THE TOY TRUMPET . . . . . Scott
*PRAYER OF THANKSGIVING, Old Dutch Hymn . . . . . Valerius-Kremser

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*Pops Recording

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AFRO-AMERICAN NIGHT . . . . . Monday, June 27
ARTHUR FIEDLER'S 500th POP CONCERT . . . . . Friday, July 1
CLOSING NIGHT . . . . . Saturday, July 2

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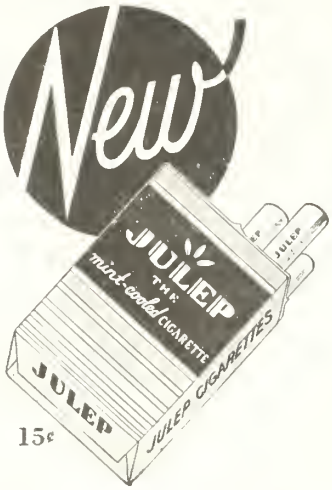

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WEDNESDAY, JUNE 22, 1938

Programme 48

PROGRAMME

FIRST HUNGARIAN DANCE . . . . . Brahms
SYMPHONY NO. 2 in D major, Third Movement . . . . . Brahms
Adagietto grazioso
*MARCHE MILITAIRE . . . . . Schubert
PRIZE SONG from "Die Meistersinger von Nürnberg" . . . . Wagner-Wilhelmj
JUDEX . . . . . Gounod
OVERTURE to "Sakuntala" . . . . . Goldmark

PIANOFORTE CONCERTO No. 4 in D minor, Op. 70 . . . . . Rubinstein
I. Moderato
II. Moderato assai
III. Allegro assai
Soloist: LEO LITWIN
*KAMENOI OSTROW ("Rêve Angelique") . . . . . Rubinstein
RUSSIAN SAILORS' DANCE, from "Red Poppy" . . . . . Glière

* Pops Recording

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30. **Moet & Chandon Brut Cuvee AA**—Moet & Chandon have shipped fine Champagnes since 1743—nearly two hundred years.
40. **Ackerman Dry Royal (Sparkling Saumur)**—produced by an aristocrat, Baron Raymond de Luze, it, too, is an aristocrat among wines. So like extra dry or sec Champagne that few can distinguish a difference. A favorite at the Ritz Bar in Paris.
50. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From romantic Touraine in France, once the playground of kings.
70. **G. H. Mumm's Extra Dry Champagne.**
80. **Great Western Domestic**—the outstanding American Champagne.
90. **Champagne Cocktail for two** (Bollinger Extra Dry)—Bollinger is the Champagne of prestige and distinction.

CLARETS (Dry)

1. **Bordeaux Superieur Rouge** (De Luze)—a ruby-red Claret of delicate, fresh flavor.
5. **Chateau Pontet Canet 1929**—a famous, mellow Claret.

RHINE WINES (White)

Rhine Wine and Seltzer—a favorite at Pops.

7. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
15. **Schloss Vollrads Cabinet 1935**—light, medium dryness. Grown and bottled at the vineyard.

MOSELLE WINES (White)

41. **Berncasteler 1935** (Langenbach)—clean, dry.
43. **Zeltinger Himmelreich 1935** (N. Fromm)—very pale, with a clean stony dryness.
45. **Sommerauer Schlossberg 1928**—light, strong, dry.

SHERRIES and PORTS

Pops No.

47. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
51. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
55. **Dry Sack** (Williams & Humbert)—Shakespeare was very partial to "Sherris-Sack" and it is the wine which occurs in his plays more than all others together.
59. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.
61. **Delicate Old White Port** (Cockburn Smithes)—exceptionally rich and full-flavored.

BORDEAUX WHITE WINES

25. **Graves Superieur 1929** (De Luze)—clean, dry, fresh, pale straw color. A favorite.
26. **Barsac Sauternes 1929** (De Luze)—a pale, golden, medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

63. **Chablis** (Louis Latour)—pale, gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.
65. **Grand Pouilly Latour 1928**—a cool, dry, pebbly wine.

BURGUNDY RED WINES

73. **Fleurie 1929** (Louis Latour)—a fresh, light Burgundy.

ITALIAN WINES (Red)

35. **Martini & Rossi Chianti**—renowned Tuscan wine from the house of Melini. A deep ruby red, dry wine.

ALSATIAN WINES (White)

31. **Clos des Templiers 1934, Riesling Reserve**—light, dry white wine, a marked success at the Hotel Ritz in Paris.

DOMESTIC WINES

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CHAMPAGNES AND SPARKLING WINES

	Bot.	½ Bot.
10. Veuve Clicquot Yellow Label	5.75	3.25
20. Bollinger Brut 1929	5.75	3.25
30. Moet Chandon Brut Cuvee AA	4.50	
40. Ackerman Dry Royal	3.25	1.75
50. Vouvray Monopole 1928	3.25	1.75

CLARETS

1. Bordeaux Superieur Rouge (De Luze)	1.50	1.00
3. Bordeaux Rouge (Eschenauer)	1.50	1.00
5. Chateau Pontet Canet 1929	2.00	1.25

RHINE WINES

7. Liebfraumilch 1934 (Langenbach)	2.25	1.25
9. Rudesheimer 1934 (Langenbach)	2.25	1.25
11. Niersteiner 1935 (Langenbach)	1.75	1.00
13. Niersteiner (Guntrum)	2.00	1.25
15. Schloss Vollrads Cabinet 1935	2.50	

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929 (Eschenauer)	1.75	1.00
21. Haut Sauternes 1929 (Eschenauer)	1.75	1.00
23. Chateau Olivier Graves 1934 (Eschenauer)	1.50	1.00
25. Graves Superieur 1929 De Luze	1.50	1.00
26. Barsac 1929 De Luze	2.25	1.25

ITALIAN

27. Pastene Sparkling Moscato (White Semi-Sweet)	1.90	1.00
29. Pastene Sparkling Gragnano (Red Dry)	1.90	
31. Brolio Chianti Red	1.25	.75
32. Brolio Chianti Red 8 oz. ¼ bottles	.50	
33. Bigi Orvieto Sweet or Dry straw flasks	1.50	.90
35. M. & R. Chianti 1929	1.25	.75

	Bot.	½ Bot.
60. Chanson Sparkling Burgundy 1926	3.50	2.00
70. G. H. Mumm's Extra Dry	5.75	3.25
80. Great Western Extra Dry	2.75	1.50
90. CHAMPAGNE COCKTAIL for two	1.50	

ALSATIAN

37. Clos des Templiers 1934	1.75	1.00
39. Riesling 1930 (Willm)	1.75	1.00

MOSELLE

41. Berncasteler 1935 (Langenbach)	2.25	1.25
43. Zeltinger Himmelreich 1935 (N. Fromm & Co.)	2.25	1.25
45. Somerauer Schlossberg 1928	2.25	

SHERRIES

	Bot.	Glass
47. Generoso (Medium & Sweet) (Duff Gordon)	2.00	.25
49. Oloroso (Rich & Sweet) (Duff Gordon)	3.25	.35
51. Amontillado (Pale & Dry) (Duff Gordon)	2.75	.30
53. Maduro (Williams & Humbert)	2.25	.25
55. Dry Sack (Williams & Humbert)	3.50	.40

PORT

57. Game Bird Dry Tawny (Robertson's)	2.25	.25
59. Ruddy (Cockburn & Smithes)	1.75	.25
61. Delicate Old White (Cockburn & Smithes)	3.50	.40

BURGUNDY WHITE

	Bot.	½ Bot.
63. Chablis (Louis Latour)	1.50	.85
65. Grand Pouilly (Louis Latour)	1.75	1.00
67. Meursault 1926 (Chanson Père et Fils)	2.25	1.25

BURGUNDY RED

69. Macon 1926 (Chanson Pere et Fils)	1.75	1.00
71. Pommard 1933 (Chanson Pere et Fils)	1.75	1.00
73. Fleurie 1929 (Louis Latour)	1.75	1.00

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2. Gold Coast Sauternes	1.00	.60
4. Gold Coast Red Burgundy	1.00	.60
6. Gold Coast Sherry	1.00	.60
8. Gold Coast Port	1.00	.60
12. Gold Coast Muscatel	1.00	.60
14. Gold Coast Tokay	1.00	.60

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Juleps "Mint Cooled"	.15
Virginia Blends, S. S. Pierce	.20
Melachrino, Cork Tip	.20
Philip Morris, Cork Tip	.25
Egyptian Dieties, Plain or Cork Tip	.25
Benson & Hedges, Virginia Rounds	.20
Marlboro	.20
Old Gold, Camels	.15
Chesterfields or Lucky Strikes	.15
Philip Morris, English Blend	.15
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Brandied Nesselrode Sundae	.25

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‡La Carolina Perfectos	3 for	.50
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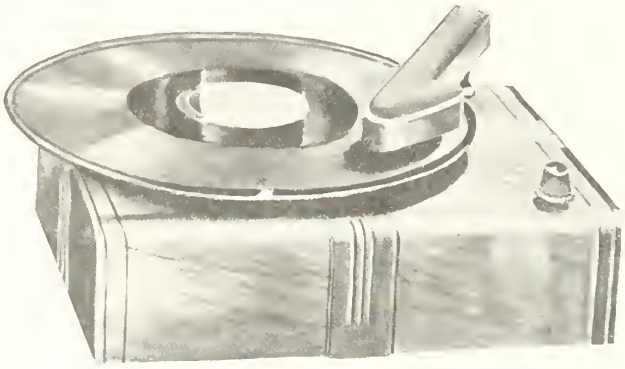

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- ☐ "Rhapsody in Blue" (2 double-faced records in album) J. M. Sanromá.....$3.50
- ☐ "Polonaise Militaire".....$1.50
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- ☐ "March Militaire".....$1.00
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THURSDAY, JUNE 23, 1938 *Programme 49*

PROGRAMME

*TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
SELECTION, "The Mikado" . . . . . Sullivan
NONE BUT THE LONELY HEART . . . . . Tchaikovsky-Cailliet
*SOVIET IRON WORKS . . . . . Mossolov

INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner
THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia . . . . . Saint-Saëns
Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. Langendoen)
Finale

Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

SECOND HUNGARIAN RHAPSODY . . . . . Liszt

SNOW WHITE AND THE SEVEN DWARFS, Fantasy . . . . . Churchill-Bodge
*JEALOUSY, Gypsy Tango . . . . . Gade
*STARS AND STRIPES FOREVER, March . . . . . Sousa

*Pops Recording

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rich . . . smooth . . . refreshing.

Give your order to the waitress

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Programmes for the BERKSHIRE FESTIVAL

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SIX CONCERTS

Series A

Thursday Evening, August 4, at 8.30

BACH	Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott"
BEETHOVEN	Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy CECILIA SOCIETY AND SOLOISTS

Saturday Evening, August 6, at 8.30

HAYDN	Symphony in E flat, No. 99 (B. & H. No. 3)
DEBUSSY	"La Mer," Three Symphonic Sketches
SIBELIUS	Symphony No. 1 in E minor, Op. 39

Sunday Afternoon, August 7, at 3.30

MOZART	"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
BRAHMS	Symphony in E minor, No. 4, Op. 98
COPLAND	Music for the Theatre
RAVEL	"Ma Mère l'Oye" ("Mother Goose")
RESPIGHI	Symphonic Poem, "The Pines of Rome"

Series B

Thursday Evening, August 11, at 8.30

WAGNER	"Die Walküre" Introduction to Act III, "The Ride of the Valkyries." Act III, Final Scene
WAGNER	Act III, "Siegfried" FOUR SOLOISTS

Saturday Evening, August 13, at 8.30

BEETHOVEN	Symphony No. 6, in F major, Op. 68, "Pastoral"
HADLEY	"Angelus" from the Symphony No. 3 in B minor, Op. 60
TCHAIKOVSKY	Symphony No. 6, in B minor, "Pathetic," Op. 74

Sunday Afternoon, August 14, at 3.30

SCHUMANN	Symphony in B-flat, No. 1, Op. 38
SIBELIUS	"Tapiola," Tone Poem
BRAHMS	Symphony No. 2 in D major, Op. 73

The postal authorities have imprinted on air mail letters of the Lenox district for Air Mail Week — May 15 to May 21 — the above reproduction. The artist's rendition here depicts the new building which Serge Koussevitzky will inaugurate on August 4th, with a performance of Beethoven's Ninth Symphony.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the Box Office, Symphony Hall.

OLIN DOWNES will lecture at the Berkshire Museum, Pittsfield, August 4, 6, 11 and 13, at 3 P.M.

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

DRY SACK Sherry

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FRIDAY, JUNE 24, 1938 *Programme 50*

CANDID CAMERA NIGHT

PROGRAMME

*PROCESSION OF THE SARDAR, from the "Caucasian Sketches" . Ippolitov-Ivanov
OVERTURE to "Light Cavalry" . . . . . Suppé
CHANSON TRISTE . . . . . Tchaikovsky
BALLET MUSIC from "Faust" . . . . . Gounod
Waltz — Dance of Phryne — Bacchanale

WALTZ from "Eugen Oniegin" . . . . . Tchaikovsky
RACHEM . . . . . Manna-Zucca
*DIVERTISSEMENT . . . . . Ibert
Introduction—Cortège—Nocturne—Valse—Parade—Finale

BOLERO . . . . . Moskowski
DONKEY SERENADE from "The Firefly" . . . . . Friml
*THUNDER AND LIGHTNING, Polka . . . . . Strauss

*Pops Recording STEINWAY PIANO

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Lanz of Salzburg

Fashions and Accessories

SATURDAY, JUNE 25, 1938

Programme 51

PROGRAMME

POLONAISE from "Eugen Oniegin" . . . . . Tchaikovsky
OVERTURE to "The Barber of Seville" . . . . . Rossini
VALSE BLUETTE . . . . . Drigo
FÊTE ESPAGNOLE . . . . . Crist
(First orchestral performance)

OVERTURE to "Fingal's Cave" ("The Hebrides") . . . . . Mendelssohn
PIANOFORTE CONCERTO No. 1 in G minor, Op. 25 . . . . . Mendelssohn
I. Molto allegro con fuoco
II. Andante
III. Presto; Molto allegro e vivace
Soloist: JESÚS MARÍA SANROMÁ

---

*VOICES OF SPRING, Waltzes . . . . . Strauss
TWO HEARTS IN THREE-QUARTER TIME . . . . . Stolz
MARCH from "The Gypsy Baron" . . . . . Strauss

*Pops Recording

STEINWAY PIANO

MONDAY, JUNE 27, 1938

Programme 52

AFRO-AMERICAN NIGHT
PROGRAMME

WEDDING MARCH from "The Golden Cock" . . . . . Rimsky-Korsakov
(After the Poem of Pushkin)
*LARGO from "Xerxes" . . . . . Handel
BY THE POOL AT THE THIRD ROSSES . . . . . Burleigh
WILLIAM SEXTON, Tenor
BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

AFRO-AMERICAN SYMPHONY (Two movements) . . . . . William Grant Still
I. Moderato assai II. Animato
BOLERO . . . . . Ravel
PIANO SOLO: Pinwheels . . . . . Palmgren
Rhapsody . . . . . Palmgren
Polonaise in E . . . . . Liszt
INA BRAITHWAITE

TWO NEGRO SPIRITUALS:
"Nobody Knows de Trouble I've Seen"
"Deep River . . . . . Burleigh
Dance Interpretations by MILDRED DAVENPORT
BANJO . . . . . Gottschalk
*STRIKE UP THE BAND . . . . . Gershwin

*Pops Recording

STEINWAY PIANO

FRIDAY, JUNE 24
CANDID CAMERA NIGHT

Flashlights will be permitted during part of the programme.
Photographs without flashes may be taken throughout the concert.

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Second Prize: A $5 order. *Third Prize:* A $3 order.

Prints should be submitted as speedily as possible after Candid Camera Night. Those approximately 8 by 10 inches in size will be exhibited during the final week of the Pops. Address prints to Mr. G. H. L. Smith at Symphony Hall.

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Berlioz Overture "Roman Carnival"
Brahms . . . Hungarian Dance No. 5
Brahms . . . Hungarian Dance No. 6
Chabrier . . . . . "España" Rhapsody
Chopin-Glazounov
Polonaise Militaire — A major
Conrad . . . . . Continental
deFalla . . . . . Ritual Fire Dance
Dvorak . . . . . Overture "Carnaval"
Elgar . . . Pomp and Circumstance
Gade . . . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin . . . . . Strike Up the Band
Guion (Arranged by)
Turkey in the Straw
Handel . . . . . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert . . . . . "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov . . . . . In the Village
Ketelby . . . . . "Persian Market"
Lecuona . . Malagueña — Andalucia
Liadov . . . . . Music Box
Liszt . . . . . "Todtentanz" (Sanromá)
MacDowell
Piano Concerto No. 2 (Sanromá)
Mascagni . . . . . Intermezzo —
"Cavalleria Rusticana"
Massenet . . Meditation from "Thaïs"
McBride . . . . . Fugato
Mendelssohn . . . . . Overture —
"Midsummer Night's Dream"
Mendelssohn . . . . Wedding March —
"Midsummer Night's Dream"
Mendelssohn . Scherzo from the Octet
Mossolov . . . . . Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierné . Entrance of the Little Fauns
Pochon . Drink to Me Only (strings)
Ponchielli . . . Dance of the Hours —
"La Gioconda"
Rachmaninoff . . Prelude in G minor
Rachmaninoff . . Prelude in C♯ minor
Rimsky-Korsakov . . . . Song of India
Rimsky-Korsakov . Caprice Espagnol
Rubinstein . . . . . Rêve Angelique
Schubert . . . . . Marche Militaire
Sousa . . . Stars and Stripes Forever
Sousa . . . . . Semper Fidelis March
Strauss . . . . . Album of 5 Waltzes
"Wine, Woman, and Song"
"Vienna Blood"
"Artists' Life"
"Emperor"
"Voices of Spring"
Strauss . . . . . Donner und Blitzen
Strauss . . . . . "Citronen" Waltz
Suppé, von
Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky . . . . . Marche Slave
Thomas . . . . . "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi . . . . . Grand March — "Aida"
Verdi . . . . . Ballet Suite — "Aida"
Weber . "Der Freischütz," Overture
Weber . . . . . "Oberon," Overture
White, Paul . . . . . Mosquito Dance
Wolf-Ferrari
Dance of the Camorristi
Youmans . . . . . Carioca

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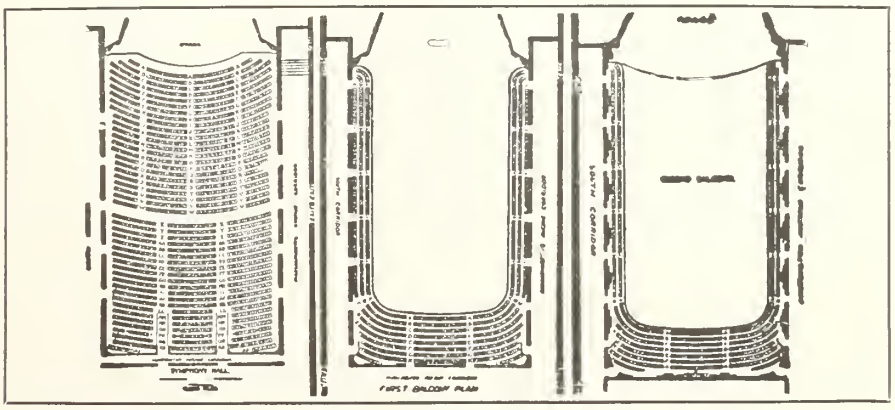

Monthly Programmes of Great Music

(After the drawing of Alexandre Iacovleff)

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

In six pairs of Monday evening and Tuesday afternoon concerts, Serge Koussevitzky and the Boston Symphony Orchestra traverse a world of music. It has been Dr. Koussevitzky's custom to concentrate within the shorter series the established masterworks of the orchestral repertory, both of the past and of our own time. No finer introduction to symphonic music can be imagined.

Information about the Monday evening and Tuesday afternoon concerts, as well as about the twenty-four pairs of Friday afternoon and Saturday evening concerts, will be gladly given at the Subscription office, which is open every evening during the Pops Concerts as well as during the day. Season prices for the Monday and Tuesday series are $15, $12, $9 and $6. Payment is not due until next autumn.

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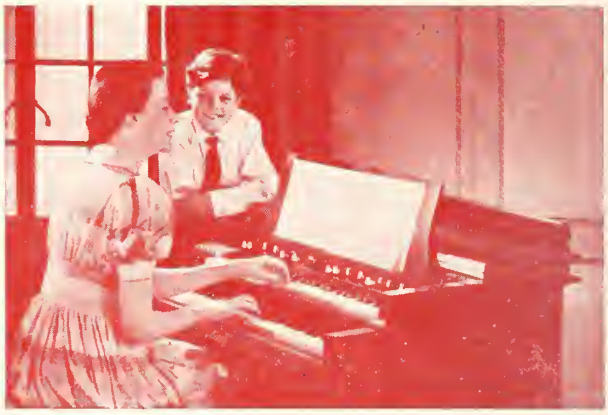

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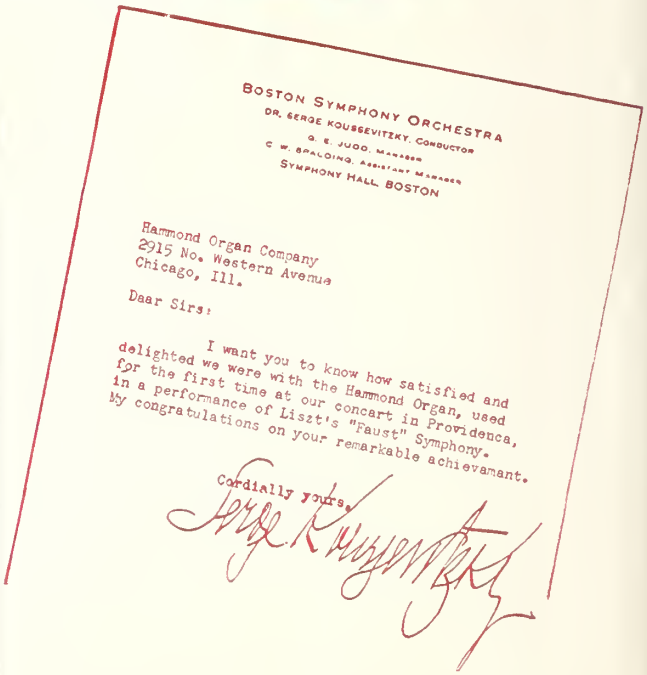

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TUESDAY, JUNE 21, 1938

POPS PROGRAMME

UP THE STREET, March . . . . . Morse, '96

AUSTRIAN PEASANT DANCES . . . Schönherr

Wedding March (Hallstatt, 1800)—"Schuhplattler" (Tyrol)—"G'strampfter" (Salzburg)—"Sautanz" ("Hog Dance," Tyrol)—"Zwoaschritt" (Two Step, Styria)

(Programme continued on following page)

There will be the usual Pops service — see pages 9, 10, 11.
The Refreshment Committee's hospitality continues throughout the evening in the Huntington Avenue foyer only.

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ARTHUR FIEDLER Smokes Juleps

(Programme continued)

LARGO from "Xerxes" . . . . . Handel

Organ: LELAND ARNOLD, '13

*BARBARESQUES, Suite for Orchestra . . . . . Timothy Spelman, '13

Touggourt—In an Arab Café
El-Kantara—The Mouth of the Desert
Tunis—In the Souk

INTERMISSION

RHAPSODY IN BLUE . . . . . Gershwin

Soloist: HENRY LEVINE, '13
Conductor: SAMUEL SEINIGER, '13

ESTUDIANTINA, Waltzes . . . . . Waldteufel

SNOW WHITE AND THE SEVEN DWARFS . . . . . Churchill-Bodge

HARVARD FANTASY . . . . . Leroy Anderson, '29

FAIR HARVARD

Your organist during the dinner was L. G. del Castillo, '14

*See page 5

CANDID CAMERA NIGHT (See page 17)	Friday, June 24
AFRO-AMERICAN NIGHT	Monday, June 27
ARTHUR FIEDLER'S 500th POP CONCERT	Friday, July 1
CLOSING NIGHT	Saturday, July 2

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BARBARESQUES

By TIMOTHY SPELMAN, '13

Mr. Spelman furnishes the following description of the three Barbaresques performed at this concert:

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II. A shepherd pipes on the edge of the desert in the hot quiet of noon.

III. In the turbulent bazaar, insistent merchants try to sell their varied wares in the general hullabaloo.

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20. **Bollinger Brut Champagne 1929**—during the past four years Boston has joined London, the world's most discriminating market, in acclaiming Bollinger. The Brut wines shipped by this house have few if any peers among dry Champagnes. The '29 is saturated with grape-ripeness and in addition it has the famous Bollinger breeding. A remarkable Champagne.
30. **Moet & Chandon Brut Cuvee AA**—Moet & Chandon have shipped fine Champagnes since 1743—nearly two hundred years.
40. **Ackerman Dry Royal (Sparkling Saumur)**—produced by an aristocrat, Baron Raymond de Luze, it, too, is an aristocrat among wines. So like extra dry or sec Champagne that few can distinguish a difference. A favorite at the Ritz Bar in Paris.
50. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From romantic Touraine in France, once the playground of kings.
70. **G. H. Mumm's Extra Dry Champagne.**
80. **Great Western Domestic**—the outstanding American Champagne.
90. **Champagne Cocktail for two** (Bollinger Extra Dry)—Bollinger is the Champagne of prestige and distinction.

CLARETS (Dry)

1. **Bordeaux Superieur Rouge** (De Luze)—a ruby-red Claret of delicate, fresh flavor.
5. **Chateau Pontet Canet 1929**—a famous, mellow Claret.

RHINE WINES (White)

Rhine Wine and Seltzer—a favorite at Pops.

7. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
15. **Schloss Vollrads Cabinet 1935**—light, medium dryness. Grown and bottled at the vineyard.

MOSELLE WINES (White)

41. **Berncasteler 1935** (Langenbach)—clean, dry.
43. **Zeltinger Himmelreich 1935** (N. Fromm)—very [illegible], with a clean stony dryness.
45. **Sommerauer Schlossberg 1928**—light, strong, dry.

SHERRIES and PORTS

Pops No.

47. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
51. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
55. **Dry Sack** (Williams & Humbert)—Shakespeare was very partial to "Sherris-Sack" and it is the wine which occurs in his plays more than all others together.
59. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.
61. **Delicate Old White Port** (Cockburn Smithes)—exceptionally rich and full-flavored.

BORDEAUX WHITE WINES

25. **Graves Superieur 1929** (De Luze)—clean, dry, fresh, pale straw color. A favorite.
26. **Barsac Sauternes 1929** (De Luze)—a pale, golden, medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

63. **Chablis** (Louis Latour)—pale, gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.
65. **Grand Pouilly Latour 1928**—a cool, dry, pebbly wine.

BURGUNDY RED WINES

73. **Fleurie 1929** (Louis Latour)—a fresh, light Burgundy.

ITALIAN WINES (Red)

35. **Martini & Rossi Chianti**—renowned Tuscan wine from the house of Melini. A deep ruby red, dry wine.

ALSATIAN WINES (White)

31. **Clos des Templiers 1934, Riesling Reserve**—light, dry white wine, a marked success at the Hotel Ritz in Paris.

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10. Veuve Clicquot Yellow Label	5.75	3.25
20. Bollinger Brut 1929	5.75	3.25
30. Moet Chandon Brut Cuvee AA	4.50	
40. Ackerman Dry Royal	3.25	1.75
50. Vouvray Monopole 1928	3.25	1.75

CLARETS

1. Bordeaux Superieur Rouge (De Luze)	1.50	1.00
3. Bordeaux Rouge (Eschenauer)	1.50	1.00
5. Chateau Pontet Canet 1929	2.00	1.25

RHINE WINES

7. Liebfraumilch 1934 (Langenbach)	2.25	1.25
9. Rudesheimer 1934 (Langenbach)	2.25	1.25
11. Niersteiner 1935 (Langenbach)	1.75	1.00
13. Niersteiner (Guntrum)	2.00	1.25
15. Schloss Vollrads Cabinet 1935	2.50	

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929 (Eschenauer)	1.75	1.00
21. Haut Sauternes 1929 (Eschenauer)	1.75	1.00
23. Chateau Olivier Graves 1934 (Eschenauer)	1.50	1.00
25. Graves Superieur 1929 De Luze	1.50	1.00
26. Barsac 1929 De Luze	2.25	1.25

ITALIAN

27. Pastene Sparkling Moscato (White Semi-Sweet)	1.90	1.00
29. Pastene Sparkling Gragnano (Red Dry)	1.90	
31. Brolio Chianti Red	1.25	.75
32. Brolio Chianti Red 8 oz. ¼ bottles	.50	
33. Bigi Orvieto Sweet or Dry straw flasks	1.50	.90
35. M. & R. Chianti 1929	1.25	.75

	Bot.	½ Bot.
60. Chanson Sparkling Burgundy 1926	3.50	2.00
70. G. H. Mumm's Extra Dry	5.75	3.25
80. Great Western Extra Dry	2.75	1.50
90. CHAMPAGNE COCKTAIL for two	1.50	

ALSATIAN

37. Clos des Templiers 1934	1.75	1.00
39. Riesling 1930 (Willm)	1.75	1.00

MOSELLE

41. Berncasteler 1935 (Langenbach)	2.25	1.25
43. Zeltinger Himmelreich 1935 (N. Fromm & Co.)	2.25	1.25
45. Somerauer Schlossberg 1928	2.25	

SHERRIES

	Bot.	Glass
47. Generoso (Medium & Sweet) (Duff Gordon)	2.00	.25
49. Oloroso (Rich & Sweet) (Duff Gordon)	3.25	.35
51. Amontillado (Pale & Dry) (Duff Gordon)	2.75	.30
53. Maduro (Williams & Humbert)	2.25	.25
55. Dry Sack (Williams & Humbert)	3.50	.40

PORT

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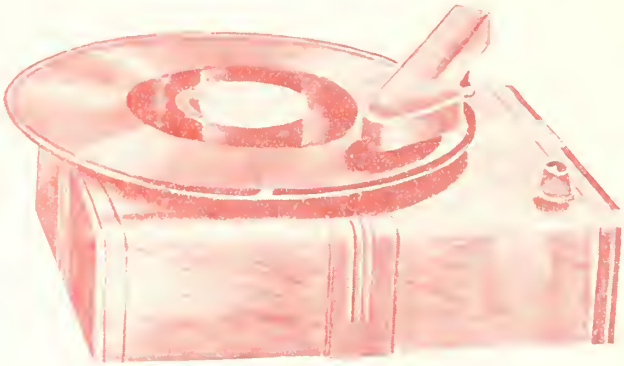

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WEDNESDAY, JUNE 22, 1938 *Programme 48*

PROGRAMME

FIRST HUNGARIAN DANCE . . . . . Brahms

SYMPHONY NO. 2 in D major, Third Movement . . . . . Brahms
Allegretto grazioso

*MARCHE MILITAIRE . . . . . Schubert

PRIZE SONG from "Die Meistersinger von Nürnberg" . . . . . Wagner-Wilhelmj

JUDEX . . . . . Gounod

OVERTURE to "Sakuntala" . . . . . Goldmark

PIANOFORTE CONCERTO No. 4 in D minor, Op. 70 . . . . . Rubinstein
I. Moderato
II. Moderato assai
III. Allegro assai

Soloist: LEO LITWIN

*KAMENOI OSTROW ("Rêve Angelique") . . . . . Rubinstein

RUSSIAN SAILORS' DANCE, from "Red Poppy" . . . . . Glière

* Pops Recording

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SIX CONCERTS

Series A

Thursday Evening, August 4, at 8.30

BACH	Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott"
BEETHOVEN	Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy CECILIA SOCIETY AND SOLOISTS

Saturday Evening, August 6, at 8.30

HAYDN	Symphony in E flat, No. 99 (B. & H. No. 3)
DEBUSSY	"La Mer," Three Symphonic Sketches
SIBELIUS	Symphony No. 1 in E minor, Op. 39

Sunday Afternoon, August 7, at 3.30

MOZART	"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
BRAHMS	Symphony in E minor, No. 4, Op. 98
COPLAND	Music for the Theatre
RAVEL	"Ma Mère l'Oye" ("Mother Goose")
RESPIGHI	Symphonic Poem, "The Pines of Rome"

Series B

Thursday Evening, August 11, at 8.30

WAGNER	"Die Walküre" Introduction to Act III, "The Ride of the Valkyries." Act III, Final Scene
WAGNER	Act III, "Siegfried" FOUR SOLOISTS

Saturday Evening, August 13, at 8.30

BEETHOVEN	Symphony No. 6, in F major, Op. 68, "Pastoral"
HADLEY	"Angelus" from the Symphony No. 3 in B minor, Op. 60
TCHAIKOVSKY	Symphony No. 6, in B minor, "Pathetic," Op. 74

Sunday Afternoon, August 14, at 3.30

SCHUMANN	Symphony in B-flat, No. 1, Op. 38
SIBELIUS	"Tapiola," Tone Poem
BRAHMS	Symphony No. 2 in D major, Op. 73

The postal authorities have imprinted on air mail letters of the Lenox district for Air Mail Week — May 15 to May 21 — the above reproduction. The artist's rendition here depicts the new building which Serge Koussevitzky will inaugurate on August 4th, with a performance of Beethoven's Ninth Symphony.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the Box Office, Symphony Hall.

OLIN DOWNES will lecture at the Berkshire Museum, Pittsfield, August 4, 6, 11 and 13, at 3 P.M.

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THURSDAY, JUNE 23, 1938

Programme 49

PROGRAMME

*TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
SELECTION, "The Mikado" . . . . . Sullivan
NONE BUT THE LONELY HEART . . . . . Tchaikovsky-Cailliet
*SOVIET IRON WORKS . . . . . Mossolov

INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner

THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia . . . . . Saint-Saëns

Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. Langendoen)
Finale

Pianos: Jesús María Sanromá—Leo Litwin

SECOND HUNGARIAN RHAPSODY . . . . . Liszt

SNOW WHITE AND THE SEVEN DWARFS, Fantasy . . . . . Churchill-Bodge
*JEALOUSY, Gypsy Tango . . . . . Gade
*STARS AND STRIPES FOREVER, March . . . . . Sousa

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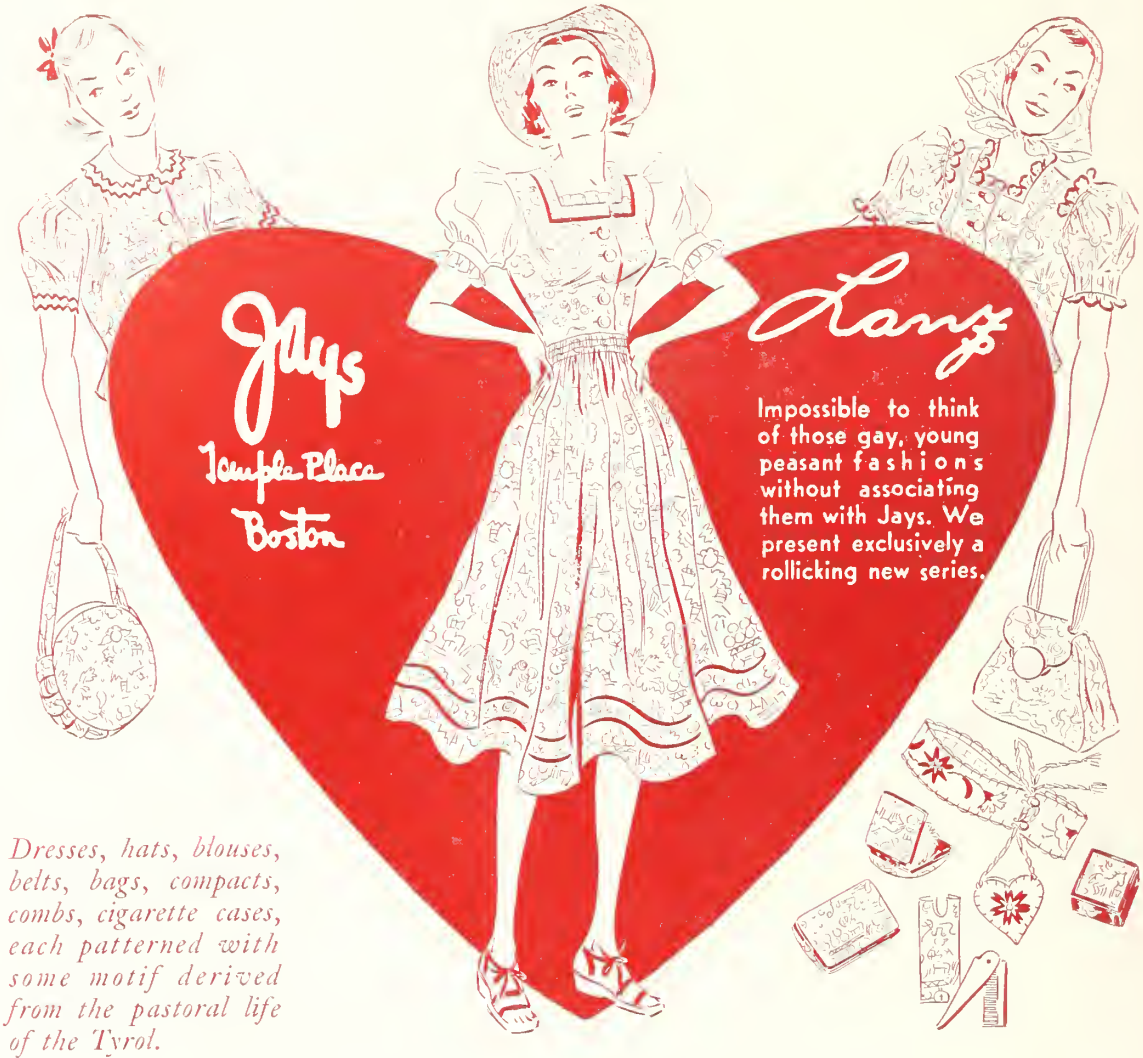

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FRIDAY, JUNE 24, 1938

Programme 50

CANDID CAMERA NIGHT

PROGRAMME

*PROCESSION OF THE SARDAR, from the "Caucasian Sketches" . Ippolitov-Ivanov
OVERTURE to "Light Cavalry" . . . . . Suppé
CHANSON TRISTE . . . . . Tchaikovsky
BALLET MUSIC from "Faust" . . . . . Gounod
Waltz — Dance of Phryne — Bacchanale

WALTZ from "Eugen Oniegin" . . . . . Tchaikovsky
RACHEM . . . . . Manna-Zucca
*DIVERTISSEMENT . . . . . Ibert
Introduction—Cortège—Nocturne—Valse—Parade—Finale

BOLERO . . . . . Moskowski
DONKEY SERENADE from "The Firefly" . . . . . Friml
*THUNDER AND LIGHTNING, Polka . . . . . Strauss

*Pops Recording

STEINWAY PIANO

SATURDAY, JUNE 25, 1938

Programme 51

PROGRAMME

POLONAISE from "Eugen Oniegin" . . . . . Tchaikovsky
OVERTURE to "The Barber of Seville" . . . . . Rossini
VALSE BLUETTE . . . . . Drigo
FÊTE ESPAGNOLE . . . . . Crist
(First orchestral performance)

OVERTURE, "Fingal's Cave" ("The Hebrides") . . . . . Mendelssohn
PIANOFORTE CONCERTO No. 1 in G minor, Op. 25 . . . . . Mendelssohn
I. Molto allegro con fuoco
II. Andante
III. Presto; Molto allegro e vivace
Soloist: JESÚS MARÍA SANROMÀ

---

*VOICES OF SPRING, Waltzes . . . . . Strauss
TWO HEARTS IN THREE-QUARTER TIME . . . . . Stolz
MARCH from "The Gypsy Baron" . . . . . Strauss

*Pops Recording

STEINWAY PIANO

FRIDAY, JUNE 24

CANDID CAMERA NIGHT

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Brahms . . . Hungarian Dance No. 5
Brahms . . . Hungarian Dance No. 6
Chabrier . . . . . "España" Rhapsody
Chopin-Glazounov
Polonaise Militaire — A major
Conrad . . . . . Continental
deFalla . . . . . Ritual Fire Dance
Dvorak . . . . . Overture "Carnaval"
Elgar . . . . Pomp and Circumstance
Gade . . . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin . . . . . Strike Up the Band
Guion (Arranged by)
Turkey in the Straw
Handel . . . . . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert . . . . . "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov . . . . . In the Village
Ketelby . . . . . "Persian Market"
Lecuona . . Malagueña — Andalucia
Liadov . . . . . Music Box
Liszt . . . . . "Todtentanz" (Sanromá)
MacDowell
Piano Concerto No. 2 (Sanromá)
Mascagni . . . . . Intermezzo — "Cavalleria Rusticana"
Massenet . . Meditation from "Thaïs"
McBride . . . . . Fugato
Mendelssohn . . . . . Overture — "Midsummer Night's Dream"
Mendelssohn . . . . Wedding March — "Midsummer Night's Dream"
Mendelssohn . Scherzo from the Octet
Mossolov . . . . . Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierné . Entrance of the Little Fauns
Pochon . Drink to Me Only (strings)
Ponchielli . . . Dance of the Hours — "La Gioconda"
Rachmaninoff . . Prelude in G minor
Rachmaninoff . . Prelude in C♯ minor
Rimsky-Korsakov . . . . Song of India
Rimsky-Korsakov . Caprice Espagnol
Rubinstein . . . . . Rêve Angelique
Schubert . . . . . Marche Militaire
Sousa . . . Stars and Stripes Forever
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Strauss . . . . . "Citronen" Waltz
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Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky . . . . . Marche Slave
Thomas . . . . . "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi . . Grand March — "Aida"
Verdi . . . . . Ballet Suite — "Aida"
Weber . "Der Freischütz," Overture
Weber . . . . . "Oberon," Overture
White, Paul . . . . . Mosquito Dance
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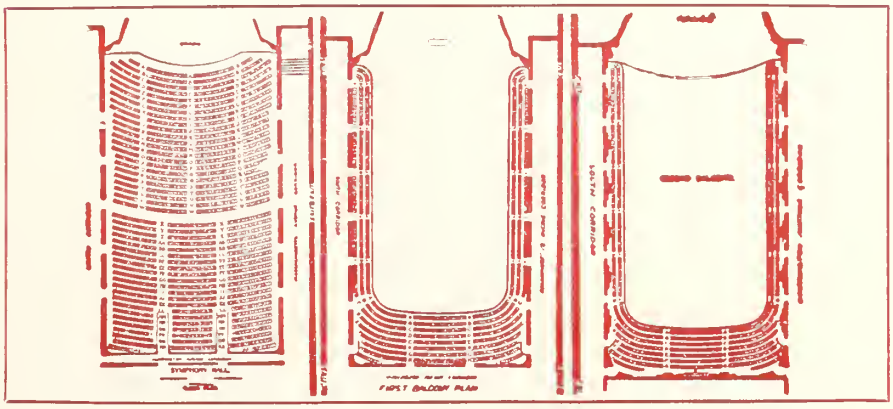

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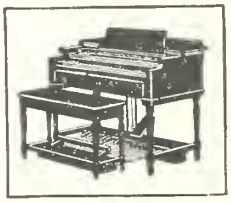

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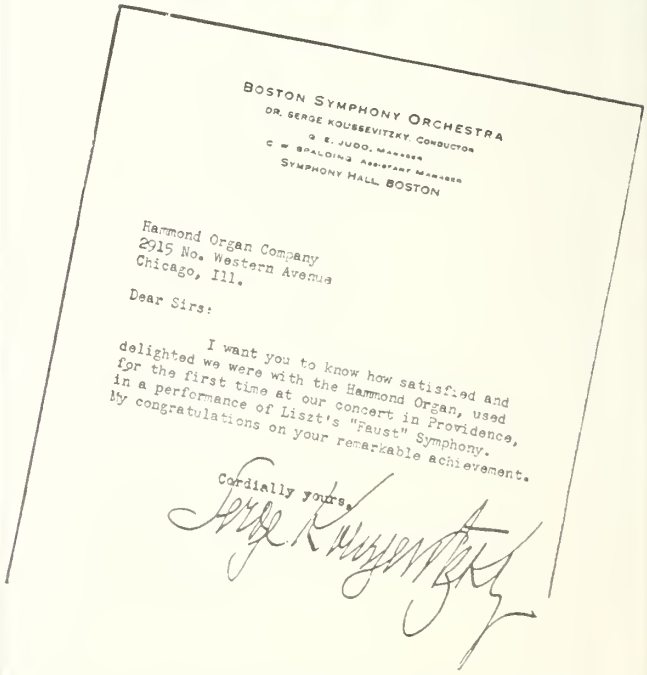

BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY, CONDUCTOR
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G. E. JUDD, Manager — C. W. SPALDING, Asst. Mgr. — J. J. BROSNAHAN, Treas.

Programme 48 — WEDNESDAY, JUNE 22, 1938 — *Number 24*

PROGRAMME

FIRST HUNGARIAN DANCE . . . . . Brahms

SYMPHONY NO. 2 in D major. Third Movement . . . . . Brahms
Allegretto grazioso

*MARCHE MILITAIRE . . . . . Schubert

PRIZE SONG from "Die Meistersinger von Nürnberg" . . . . . Wagner-Wilhelmj

JUDEX . . . . . Gounod

OVERTURE to "Sakuntala" . . . . . Goldmark

PIANOFORTE CONCERTO No. 4 in D minor. Op. 70 . . . . . Rubinstein

I. Moderato
II. Moderato assai
III. Allegro assai

Soloist: LEO LITWIN

*KAMENOI OSTROW ("Rêve Angelique") . . . . . Rubinstein

RUSSIAN SAILORS' DANCE, from "Red Poppy" . . . . . Glière

The Cecilia Society has taken a group of tables

* Pops Recording

STEINWAY PIANO

CANDID CAMERA NIGHT (See page 17)	Friday, June 24
AFRO-AMERICAN NIGHT	Monday, June 27
CHARLES O'CONNELL, Guest Conductor	Tuesday, June 28
SECOND OLD TIMERS' NIGHT	Thursday, June 30
ARTHUR FIEDLER'S 500th POP CONCERT	Friday, July 1
CLOSING NIGHT	Saturday, July 2

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ARTHUR FIEDLER Smokes Juleps

Programme 49 — THURSDAY, JUNE 23, 1938 — *Number 24*

PROGRAMME

*TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
SELECTION, "The Mikado" . . . . . Sullivan
NONE BUT THE LONELY HEART . . . . . Tchaikovsky-Cailliet
*SOVIET IRON WORKS . . . . . Mossolov

INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner

THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia . . . . . Saint-Saëns

Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. Langendoen)
Finale

Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

SECOND HUNGARIAN RHAPSODY . . . . . Liszt

SNOW WHITE AND THE SEVEN DWARFS, Fantasy . . . . . Churchill-Bodge
*JEALOUSY, Gypsy Tango . . . . . Gade
*STARS AND STRIPES FOREVER, March . . . . . Sousa

*Pops Recording — STEINWAY PIANOS

CANDID CAMERA NIGHT (See page 17)	Friday, June 24
AFRO-AMERICAN NIGHT	Monday, June 27
CHARLES O'CONNELL, Guest Conductor	Tuesday, June 28
SECOND OLD TIMERS' NIGHT	Thursday, June 30
ARTHUR FIEDLER'S 500th POP CONCERT	Friday, July 1
CLOSING NIGHT	Saturday, July 2

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FRIDAY, JUNE 24, 1938

Programme 50

CANDID CAMERA NIGHT

PROGRAMME

*PROCESSION OF THE SARDAR, from the "Caucasian Sketches" . Ippolitov-Ivanov
OVERTURE to "Light Cavalry" . . . . . Suppé
CHANSON TRISTE . . . . . Tchaikovsky
BALLET MUSIC from "Faust" . . . . . Gounod
Waltz — Dance of Phryne — Bacchanale

WALTZ from "Eugen Oniegin" . . . . . Tchaikovsky
RACHEM . . . . . Manna-Zucca
*DIVERTISSEMENT . . . . . Ibert
Introduction—Cortège—Nocturne—Valse—Parade—Finale

BOLERO . . . . . Moskowski
DONKEY SERENADE from "The Firefly" . . . . . Friml
*THUNDER AND LIGHTNING, Polka . . . . . Strauss

*Pops Recording STEINWAY PIANO

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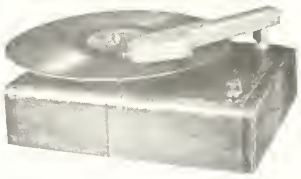

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C. W. HOMEYER & CO., 498 Boylston Street
BRIGGS & BRIGGS, 1270 Mass. Avenue, Cambridge
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For complete list of 57 Pops Recordings see inside back cover.

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See opposite page for prices. Order by number.

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Pops No.

10. **Veuve Clicquot Yellow Label Champagne**—in 1777 Madame Veuve Clicquot founded the house that still bears her name.
20. **Bollinger Brut Champagne 1929**—during the past four years Boston has joined London, the world's most discriminating market, in acclaiming Bollinger. The Brut wines shipped by this house have few if any peers among dry Champagnes. The '29 is saturated with grape-ripeness and in addition it has the famous Bollinger breeding. A remarkable Champagne.
30. **Moet & Chandon Brut Cuvee AA**—Moet & Chandon have shipped fine Champagnes since 1743—nearly two hundred years.
40. **Ackerman Dry Royal (Sparkling Saumur)**—produced by an aristocrat, Baron Raymond de Luze, it, too, is an aristocrat among wines. So like extra dry or sec Champagne that few can distinguish a difference. A favorite at the Ritz Bar in Paris.
50. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From romantic Touraine in France, once the playground of kings.
70. **G. H. Mumm's Extra Dry Champagne.**
80. **Great Western Domestic**—the outstanding American Champagne.
90. **Champagne Cocktail for two** (Bollinger Extra Dry)—Bollinger is the Champagne of prestige and distinction.

CLARETS (Dry)

1. **Bordeaux Superieur Rouge** (De Luze)—a ruby-red Claret of delicate, fresh flavor.
5. **Chateau Pontet Canet 1929**—a famous, mellow Claret.

RHINE WINES (White)

Rhine Wine and Seltzer—a favorite at Pops.

7. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
15. **Schloss Vollrads Cabinet 1935**—light, medium dryness. Grown and bottled at the vineyard.

MOSELLE WINES (White)

41. **Berncasteler 1935** (Langenbach)—clean, dry.
43. **Zeltinger Himmelreich 1935** (N. Fromm)—very pale, with a clean stony dryness.
45. **Sommerauer Schlossberg 1928**—light, strong, dry.

SHERRIES and PORTS

Pops No.

47. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
51. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
55. **Dry Sack** (Williams & Humbert)—Shakespeare was very partial to "Sherris-Sack" and it is the wine which occurs in his plays more than all others together.
59. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.
61. **Delicate Old White Port** (Cockburn Smithes)—exceptionally rich and full-flavored.

BORDEAUX WHITE WINES

25. **Graves Superieur 1929** (De Luze)—clean, dry, fresh, pale straw color. A favorite.
26. **Barsac Sauternes 1929** (De Luze)—a pale, golden, medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

63. **Chablis** (Louis Latour)—pale, gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.
65. **Grand Pouilly Latour 1928**—a cool, dry, pebbly wine.

BURGUNDY RED WINES

73. **Fleurie 1929** (Louis Latour)—a fresh, light Burgundy.

ITALIAN WINES (Red)

35. **Martini & Rossi Chianti**—renowned Tuscan wine from the house of Melini. A deep ruby red, dry wine.

ALSATIAN WINES (White)

31. **Clos des Templiers 1934, Riesling Reserve**—light, dry white wine, a marked success at the Hotel Ritz in Paris.

DOMESTIC WINES

2, 4, 6, 8, 12, 14. **Gold Coast**— wines of selected quality.

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CHAMPAGNES AND SPARKLING WINES

	Bot.	½ Bot.
10. Veuve Clicquot Yellow Label	5.75	3.25
20. Bollinger Brut 1929	5.75	3.25
30. Moet Chandon Brut Cuvee AA	4.50	
40. Ackerman Dry Royal	3.25	1.75
50. Vouvray Monopole 1928	3.25	1.75

CLARETS

1. Bordeaux Superieur Rouge (De Luze)	1.50	1.00
3. Bordeaux Rouge (Eschenauer)	1.50	1.00
5. Chateau Pontet Canet 1929	2.00	1.25

RHINE WINES

7. Liebfraumilch 1934 (Langenbach)	2.25	1.25
9. Rudesheimer 1934 (Langenbach)	2.25	1.25
11. Niersteiner 1935 (Langenbach)	1.75	1.00
13. Niersteiner (Guntrum)	2.00	1.25
15. Schloss Vollrads Cabinet 1935	2.50	

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929 (Eschenauer)	1.75	1.00
21. Haut Sauternes 1929 (Eschenauer)	1.75	1.00
23. Chateau Olivier Graves 1934 (Eschenauer)	1.50	1.00
25. Graves Superieur 1929 De Luze	1.50	1.00
26. Barsac 1929 De Luze	2.25	1.25

ITALIAN

27. Pastene Sparkling Moscato (White Semi-Sweet)	1.90	1.00
29. Pastene Sparkling Gragnano (Red Dry)	1.90	
31. Brolio Chianti Red	1.25	.75
32. Brolio Chianti Red 8 oz. ¼ bottles	.50	
33. Bigi Orvieto Sweet or Dry straw flasks	1.50	.90
35. M. & R. Chianti 1929	1.25	.75

	Bot.	½ Bot.
60. Chanson Sparkling Burgundy 1926	3.50	2.00
70. G. H. Mumm's Extra Dry	5.75	3.25
80. Great Western Extra Dry	2.75	1.50
90. CHAMPAGNE COCKTAIL for two	1.50	

ALSATIAN

37. Clos des Templiers 1934	1.75	1.00
39. Riesling 1930 (Willm)	1.75	1.00

MOSELLE

41. Berncasteler 1935 (Langenbach)	2.25	1.25
43. Zeltinger Himmelreich 1935 (N. Fromm & Co.)	2.25	1 25
45. Somerauer Schlossberg 1928	2.25	

SHERRIES

	Bot.	Glass
47. Generoso (Medium & Sweet) (Duff Gordon)	2.00	.25
49. Oloroso (Rich & Sweet) (Duff Gordon)	3.25	.35
51. Amontillado (Pale & Dry) (Duff Gordon)	2.75	.30
53. Maduro (Williams & Humbert)	2.25	.25
55. Dry Sack (Williams & Humbert)	3.50	.40

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57. Game Bird Dry Tawny (Robertson's)	2.25	.25
59. Ruddy (Cockburn & Smithes)	1.75	.25
61. Delicate Old White (Cockburn & Smithes)	3.50	.40

BURGUNDY WHITE

	Bot.	½ Bot.
63. Chablis (Louis Latour)	1.50	.85
65. Grand Pouilly (Louis Latour)	1.75	1.00
67. Meursault 1926 (Chanson Père et Fils)	2.25	1.25

BURGUNDY RED

69. Macon 1926 (Chanson Pere et Fils)	1.75	1.00
71. Pommard 1933 (Chanson Pere et Fils)	1.75	1.00
73. Fleurie 1929 (Louis Latour)	1.75	1.00

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2. Gold Coast Sauternes	1.00	.60
4. Gold Coast Red Burgundy	1.00	.60
6. Gold Coast Sherry	1.00	.60
8. Gold Coast Port	1.00	.60
12. Gold Coast Muscatel	1.00	.60
14. Gold Coast Tokay	1.00	.60

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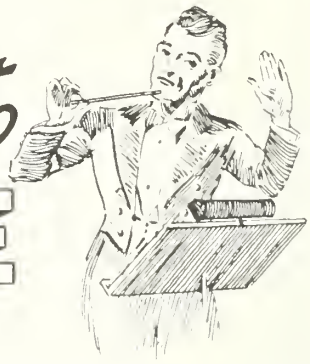

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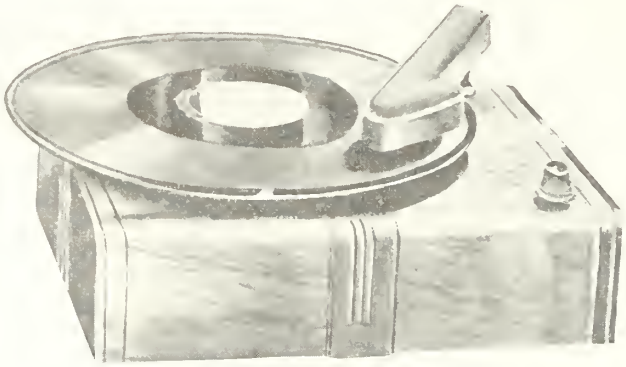

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- ☐ "March Militaire".....$1.00
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SATURDAY, JUNE 25, 1938 *Programme 51*

PROGRAMME

POLONAISE from "Eugen Oniegin" . . . . . Tchaikovsky
OVERTURE to "The Barber of Seville" . . . . . Rossini
VALSE BLUETTE . . . . . Drigo
FÊTE ESPAGNOLE . . . . . Crist
(First orchestral performance)

OVERTURE, "Fingal's Cave" ("The Hebrides") . . . . . Mendelssohn
PIANOFORTE CONCERTO No. 1 in G minor, Op. 25 . . . . . Mendelssohn
I. Molto allegro con fuoco
II. Andante
III. Presto; Molto allegro e vivace

Soloist: JESÚS MARÍA SANROMÁ

---

*VOICES OF SPRING, Waltzes . . . . . Strauss
TWO HEARTS IN THREE-QUARTER TIME . . . . . Stolz
MARCH from "The Gypsy Baron" . . . . . Strauss

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SIX CONCERTS

Series A

Thursday Evening, August 4, at 8.30

BACH	Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott"
BEETHOVEN	Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy CECILIA SOCIETY AND SOLOISTS

Saturday Evening, August 6, at 8.30

HAYDN	Symphony in E flat, No. 99 (B. & H. No. 3)
DEBUSSY	"La Mer," Three Symphonic Sketches
SIBELIUS	Symphony No. 1 in E minor, Op. 39

Sunday Afternoon, August 7, at 3.30

MOZART	"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
BRAHMS	Symphony in E minor, No. 4, Op. 98
COPLAND	Music for the Theatre
RAVEL	"Ma Mère l'Oye" ("Mother Goose")
RESPIGHI	Symphonic Poem, "The Pines of Rome"

Series B

Thursday Evening, August 11, at 8.30

WAGNER	"Die Walküre" Introduction to Act III, "The Ride of the Valkyries." Act III, Final Scene
WAGNER	Act III, "Siegfried" FOUR SOLOISTS

Saturday Evening, August 13, at 8.30

BEETHOVEN	Symphony No. 6, in F major, Op. 68, "Pastoral"
HADLEY	"Angelus" from the Symphony No. 3 in B minor, Op. 60
TCHAIKOVSKY	Symphony No. 6, in B minor, "Pathetic," Op. 74

Sunday Afternoon, August 14, at 3.30

SCHUMANN	Symphony in B-flat, No. 1, Op. 38
SIBELIUS	"Tapiola," Tone Poem
BRAHMS	Symphony No. 2 in D major, Op. 73

The postal authorities have imprinted on air mail letters of the Lenox district for Air Mail Week — May 15 to May 21 — the above reproduction. The artist's rendition here depicts the new building which Serge Koussevitzky will inaugurate on August 4th, with a performance of Beethoven's Ninth Symphony.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the Box Office, Symphony Hall.

OLIN DOWNES will lecture at the Berkshire Museum, Pittsfield, August 4, 6, 11 and 13, at 3 P.M.

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MONDAY, JUNE 27, 1938

Programme 52

AFRO-AMERICAN NIGHT PROGRAMME

WEDDING MARCH from "The Golden Cock" . . . . . Rimsky-Korsakov
(After the Poem of Pushkin)

*LARGO from "Xerxes" . . . . . Handel

BY THE POOL AT THE THIRD ROSSES . . . . . Burleigh

WILLIAM SEXTON, Tenor

BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

AFRO-AMERICAN SYMPHONY (Two movements) . . . . . William Grant Still

I. Moderato assai II. Animato

BOLERO . . . . . Ravel

PIANO SOLO: Rhapsody, Pinwheels . . . . . Palmgren

Polonaise in E . . . . . Liszt

INA BRAITHWAITE

TWO NEGRO SPIRITUALS:

"Nobody Knows de Trouble I've Seen"

"Deep River" . . . . . Burleigh

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*STRIKE UP THE BAND . . . . . Gershwin

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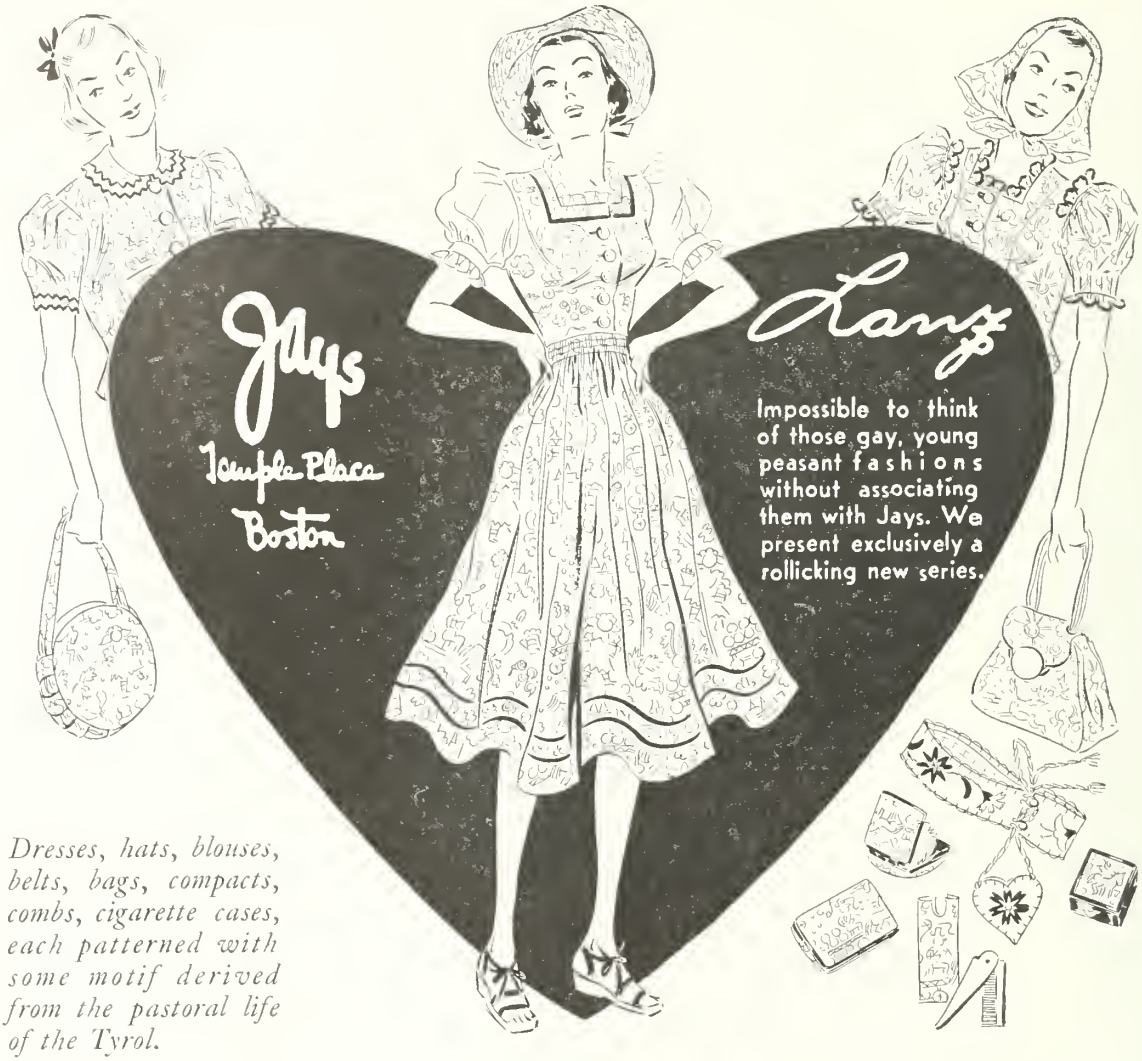

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TUESDAY, JUNE 28, 1938

Programme 53

CHARLES O'CONNELL, Guest Conductor

PROGRAMME

ENTRANCE OF THE GUESTS INTO THE WARTBURG from "Tannhäuser" . . . Wagner
SUITE OF DANCES:
*Gigue . . . Bach
**Passacaglia . . . Purcell
*Minuet . . . Beethoven
Waltz . . . Tchaikovsky
Rhumba . . . McDonald
**CORDOBA, from the Suite "Iberia" . . . Albeniz
SONGS WITH ORCHESTRA:
Prologue from "Pagliacci" . . . Leoncavallo
The Lord's Prayer . . . Malotte
Soloist: JOSEPH PAUL SMITH, Baritone
OVERTURE, "The Russian Easter" . . . Rimsky-Korsakov
AVE MARIA . . . Arcadelt-McDonald
AMERICANA:
Turkey in the Straw . . . Guion
Fugato on a Well-known Theme . . . McBride
*Pop Goes the Weasel . . .
Cakewalk . . . McDonald
*CLAIR DE LUNE . . . Debussy
ROMANCE IN D-FLAT . . . Sibelius
ENTRANCE OF THE GODS INTO VALHALLA from "Das Rheingold" . . . Wagner

*Indicates arrangement by Lucien Cailliet **Indicates arrangement by Charles O'Connell

WEDNESDAY, JUNE 29, 1938

Programme 54

PROGRAMME

INTRODUCTION TO ACT III, "Lohengrin" . . . Wagner
OVERTURE to "Russian and Ludmilla" . . . Glinka
IRISH TUNE from County Derry . . . Arranged by Grainger
*SOVIET IRON WORKS . . . Mossolov

FARANDOLE from "L'Arlesienne" . . . Bizet
*WALTZ, "Wine, Woman, and Song" . . . Strauss
THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia . . . Saint-Saëns
Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. Langendoen)
Finale
Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

THIRD MOVEMENT from the "Pathetic" Symphony No. 6 . . . Tchaikovsky
Allegro molto vivace

OLD KING COLE . . . Baynton-Power
*MARCH OF THE LITTLE LEAD SOLDIERS . . . Pierné
TREPAK, RUSSIAN DANCE, from the Ballet "Nutcracker" . . . Tchaikovsky

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CANDID CAMERA NIGHT

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Brahms . . . Hungarian Dance No. 6
Chabrier . . . . . "España" Rhapsody
Chopin-Glazounov
Polonaise Militaire — A major
Conrad . . . . . Continental
deFalla . . . . . Ritual Fire Dance
Dvorak . . . . . Overture "Carnaval"
Elgar . . . . Pomp and Circumstance
Gade. . . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin. . . . . Strike Up the Band
Guion (Arranged by)
Turkey in the Straw
Handel . . . . . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert . . . . . "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov . . . . In the Village
Ketelby. . . . . "Persian Market"
Lecuona . . Malagueña — Andalucia
Liadov. . . . . Music Box
Liszt . . . . "Todtentanz" (Sanromá)
MacDowell
Piano Concerto No. 2 (Sanromá)
Mascagni . . . . . Intermezzo —
"Cavalleria Rusticana"
Massenet . . Meditation from "Thaïs"
McBride . . . . . Fugato
Mendelssohn . . . . . Overture —
"Midsummer Night's Dream"
Mendelssohn . . . Wedding March —
"Midsummer Night's Dream"
Mendelssohn . Scherzo from the Octet
Mossolov . . . . . Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierné . Entrance of the Little Fauns
Pochon . Drink to Me Only (strings)
Ponchielli . . . Dance of the Hours —
"La Gioconda"
Rachmaninoff . . Prelude in G minor
Rachmaninoff . Prelude in C♯ minor
Rimsky-Korsakov . . . . Song of India
Rimsky-Korsakov . Caprice Espagnol
Rubinstein . . . . . Rêve Angelique
Schubert. . . . . Marche Militaire
Sousa . Stars and Stripes Forever
Sousa . . . . . Semper Fidelis March
Strauss. . . . . Album of 5 Waltzes
"Wine, Woman, and Song"
"Vienna Blood"
"Artists' Life"
"Emperor"
"Voices of Spring"
Strauss . . . . . Donner und Blitzen
Strauss . . . . . "Citronen" Waltz
Suppé, von
Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky. . . . . Marche Slave
Thomas. . . . . "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi. . . . Grand March — "Aida"
Verdi . . . . . Ballet Suite — "Aida"
Weber . . "Der Freischütz," Overture
Weber . . . . . "Oberon," Overture
White, Paul. . . . . Mosquito Dance
Wolf-Ferrari
Dance of the Camorristi
Youmans . . . . . Carioca

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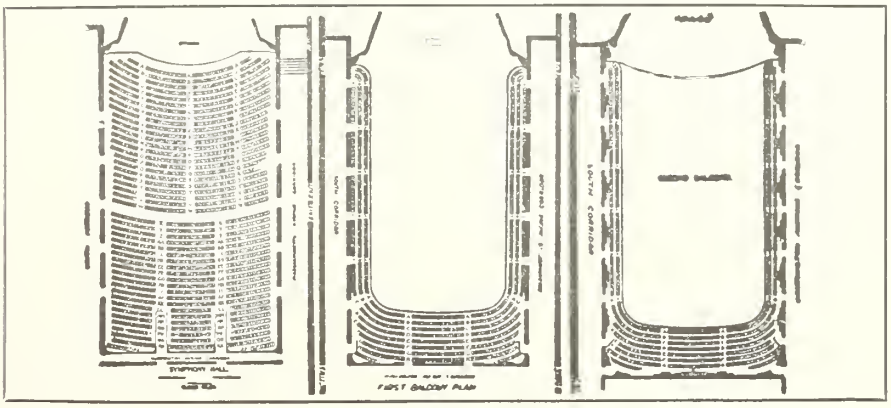
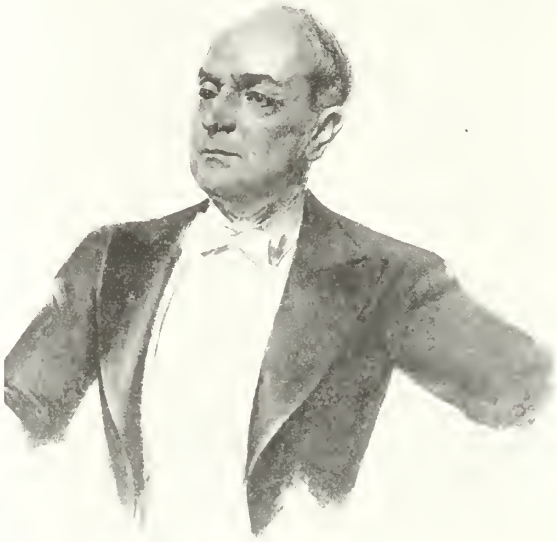


Monthly Programmes of Great Music



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Information about the Monday evening and Tuesday afternoon concerts, as well as about the twenty-four pairs of Friday afternoon and Saturday evening concerts, will be gladly given at the Subscription office, which is open every evening during the Pops Concerts as well as during the day. Season prices for the Monday and Tuesday series are $15, $12, $9 and $6. Payment is not due until next autumn.

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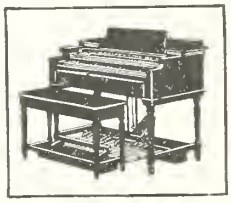

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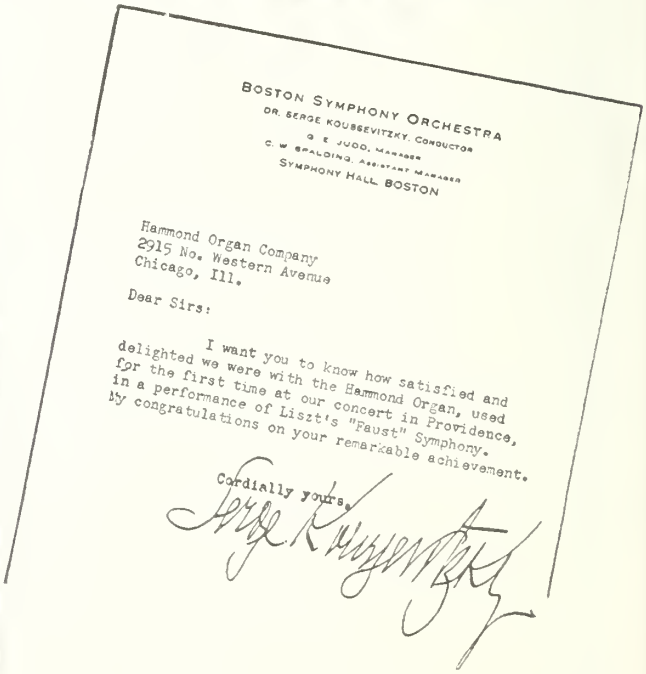

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Programme 50 — FRIDAY, JUNE 24, 1938 — *Number 25*

CANDID CAMERA NIGHT

PROGRAMME

*PROCESSION OF THE SARDAR, from the "Caucasian Sketches" . Ippolitov-Ivanov
OVERTURE to "Light Cavalry" . . . . . Suppé
CHANSON TRISTE . . . . . Tchaikovsky
BALLET MUSIC from "Faust" . . . . . Gounod
Waltz — Dance of Phryne — Bacchanale

WALTZ from "Eugen Oniegin" . . . . . Tchaikovsky
RACHEM . . . . . Manna-Zucca
*DIVERTISSEMENT . . . . . Ibert
Introduction—Cortège—Nocturne—Valse—Parade—Finale

BOLERO . . . . . Moskowski
DONKEY SERENADE from "The Firefly" . . . . . Friml
*THUNDER AND LIGHTNING, Polka . . . . . Strauss

Photographers are asked not to use flash bulbs during the music, except in the final number

*Pops Recording — STEINWAY PIANO

AFRO-AMERICAN NIGHT	Monday, June 27
CHARLES O'CONNELL, Guest Conductor	Tuesday, June 28
SECOND OLD TIMERS' NIGHT	Thursday, June 30
ARTHUR FIEDLER'S 500th POP CONCERT	Friday, July 1
CLOSING NIGHT	Saturday, July 2

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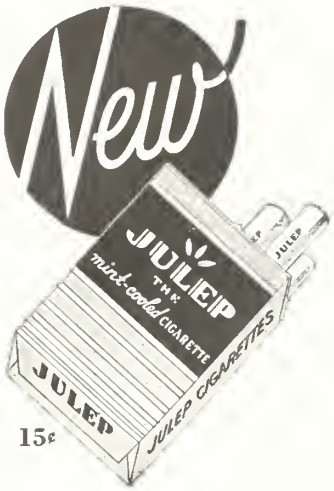

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Programme 51 — SATURDAY, JUNE 25, 1938 — *Number 25*

PROGRAMME

POLONAISE from "Eugen Oniegin" . . . . . Tchaikovsky
OVERTURE to "The Barber of Seville" . . . . . Rossini
VALSE BLUETTE . . . . . Drigo
FÊTE ESPAGNOLE . . . . . Crist
(First orchestral performance)

OVERTURE, "Fingal's Cave" ("The Hebrides") . . . . . Mendelssohn
PIANOFORTE CONCERTO No. 1 in G minor, Op. 25 . . . . . Mendelssohn
I. Molto allegro con fuoco
II. Andante
III. Presto; Molto allegro e vivace
Soloist: JESÚS MARÍA SANROMÁ

---

*VOICES OF SPRING, Waltzes . . . . . Strauss
TWO HEARTS IN THREE-QUARTER TIME . . . . . Stolz
MARCH from "The Gypsy Baron" . . . . . Strauss

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*Pops Recording — STEINWAY PIANO

AFRO-AMERICAN NIGHT . . . . . Monday, June 27
CHARLES O'CONNELL, Guest Conductor . . . . . Tuesday, June 28
SECOND OLD TIMERS' NIGHT . . . . . Thursday, June 30
ARTHUR FIEDLER'S 500th POP CONCERT . . . . . Friday, July 1
CLOSING NIGHT . . . . . Saturday, July 2

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MONDAY, JUNE 27, 1938

Programme 52

AFRO-AMERICAN NIGHT
PROGRAMME

WEDDING MARCH from "The Golden Cock" . . . . . Rimsky-Korsakov
(After the Poem of Pushkin)
*LARGO from "Xerxes" . . . . . Handel
BY THE POOL AT THE THIRD ROSSES . . . . . Burleigh
WILLIAM SEXTON, Tenor
BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

AFRO-AMERICAN SYMPHONY (Two movements) . . . . William Grant Still
I. Moderato assai II. Animato
BOLERO . . . . . Ravel
PIANO SOLO: Rhapsody / Pinwheels . . . . . Palmgren
Polonaise in E . . . . . Liszt
INA BRAITHWAITE

TWO NEGRO SPIRITUALS:
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10. **Veuve Clicquot Yellow Label Champagne**—in 1777 Madame Veuve Clicquot founded the house that still bears her name.
20. **Bollinger Brut Champagne 1929**—during the past four years Boston has joined London, the world's most discriminating market, in acclaiming Bollinger. The Brut wines shipped by this house have few if any peers among dry Champagnes. The '29 is saturated with grape-ripeness and in addition it has the famous Bollinger breeding. A remarkable Champagne.
30. **Moet & Chandon Brut Cuvee AA**—Moet & Chandon have shipped fine Champagnes since 1743—nearly two hundred years.
40. **Ackerman Dry Royal (Sparkling Saumur)**—produced by an aristocrat, Baron Raymond de Luze, it, too, is an aristocrat among wines. So like extra dry or sec Champagne that few can distinguish a difference. A favorite at the Ritz Bar in Paris.
50. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From romantic Touraine in France, once the playground of kings.
70. **G. H. Mumm's Extra Dry Champagne.**
80. **Great Western Domestic**—the outstanding American Champagne.
90. **Champagne Cocktail for two** (Bollinger Extra Dry)—Bollinger is the Champagne of prestige and distinction.

CLARETS (Dry)

1. **Bordeaux Superieur Rouge** (De Luze)—a ruby-red Claret of delicate, fresh flavor.
5. **Chateau Pontet Canet 1929**—a famous, mellow Claret.

RHINE WINES (White)

Rhine Wine and Seltzer—a favorite at Pops.

7. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
15. **Schloss Vollrads Cabinet 1935**—light, medium dryness. Grown and bottled at the vineyard.

MOSELLE WINES (White)

41. **Berncasteler 1935** (Langenbach)—clean, dry.
43. **Zeltinger Himmelreich 1935** (N. Fromm)—very pale, with a clean stony dryness.
45. **Sommerauer Schlossberg 1928**—light, strong, dry.

SHERRIES and PORTS

Pops No.

47. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
51. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
55. **Dry Sack** (Williams & Humbert)—Shakespeare was very partial to "Sherris-Sack" and it is the wine which occurs in his plays more than all others together.
59. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.
61. **Delicate Old White Port** (Cockburn Smithes)—exceptionally rich and full-flavored.

BORDEAUX WHITE WINES

25. **Graves Superieur 1929** (De Luze)—clean, dry, fresh, pale straw color. A favorite.
26. **Barsac Sauternes 1929** (De Luze)—a pale, golden, medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

63. **Chablis** (Louis Latour)—pale, gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.
65. **Grand Pouilly Latour 1928**—a cool, dry, pebbly wine.

BURGUNDY RED WINES

73. **Fleurie 1929** (Louis Latour)—a fresh, light Burgundy.

ITALIAN WINES (Red)

35. **Martini & Rossi Chianti**—renowned Tuscan wine from the house of Melini. A deep ruby red, dry wine.

ALSATIAN WINES (White)

31. **Clos des Templiers 1934, Riesling Reserve**—light, dry white wine, a marked success at the Hotel Ritz in Paris.

DOMESTIC WINES

2, 4, 6, 8, 12, 14. **Gold Coast**—wines of selected quality.

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CHAMPAGNES AND SPARKLING WINES

	Bot.	½ Bot.
10. Veuve Clicquot Yellow Label	5.75	3.25
20. Bollinger Brut 1929	5.75	3.25
30. Moet Chandon Brut Cuvee AA	4.50	
40. Ackerman Dry Royal	3.25	1.75
50. Vouvray Monopole 1928	3.25	1.75

CLARETS

1. Bordeaux Superieur Rouge (De Luze)	1.50	1.00
3. Bordeaux Rouge (Eschenauer)	1.50	1.00
5. Chateau Pontet Canet 1929	2.00	1.25

RHINE WINES

7. Liebfraumilch 1934 (Langenbach)	2.25	1.25
9. Rudesheimer 1934 (Langenbach)	2.25	1.25
11. Niersteiner 1935 (Langenbach)	1.75	1.00
13. Niersteiner (Guntrum)	2.00	1.25
15. Schloss Vollrads Cabinet 1935	2.50	

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929 (Eschenauer)	1.75	1.00
21. Haut Sauternes 1929 (Eschenauer)	1.75	1.00
23. Chateau Olivier Graves 1934 (Eschenauer)	1.50	1.00
25. Graves Superieur 1929 De Luze	1.50	1.00
26. Barsac 1929 De Luze	2.25	1.25

ITALIAN

27. Pastene Sparkling Moscato (White Semi-Sweet)	1.90	1.00
29. Pastene Sparkling Gragnano (Red Dry)	1.90	
31. Brolio Chianti Red	1.25	.75
32. Brolio Chianti Red 8 oz. ¼ bottles	.50	
33. Bigi Orvieto Sweet or Dry straw flasks	1.50	.90
35. M. & R. Chianti 1929	1.25	.75

	Bot.	½ Bot.
60. Chanson Sparkling Burgundy 1926	3.50	2.00
70. G. H. Mumm's Extra Dry	5.75	3.25
80. Great Western Extra Dry	2.75	1.50
90. CHAMPAGNE COCKTAIL for two	1.50	

ALSATIAN

37. Clos des Templiers 1934	1.75	1.00
39. Riesling 1930 (Willm)	1.75	1.00

MOSELLE

41. Berncasteler 1935 (Langenbach)	2.25	1.25
43. Zeltinger Himmelreich 1935 (N. Fromm & Co.)	2.25	1 25
45. Somerauer Schlossberg 1928	2.25	

SHERRIES

	Bot.	Glass
47. Generoso (Medium & Sweet) (Duff Gordon)	2.00	.25
49. Oloroso (Rich & Sweet) (Duff Gordon)	3.25	.35
51. Amontillado (Pale & Dry) (Duff Gordon)	2.75	.30
53. Maduro (Williams & Humbert)	2.25	.25
55. Dry Sack (Williams & Humbert)	3.50	.40

PORT

57. Game Bird Dry Tawny (Robertson's)	2.25	.25
59. Ruddy (Cockburn & Smithes)	1.75	.25
61. Delicate Old White (Cockburn & Smithes)	3.50	.40

BURGUNDY WHITE

	Bot.	½ Bot.
63. Chablis (Louis Latour)	1.50	.85
65. Grand Pouilly (Louis Latour)	1.75	1.00
67. Meursault 1926 (Chanson Père et Fils)	2.25	1.25

BURGUNDY RED

69. Macon 1926 (Chanson Pere et Fils)	1.75	1.00
71. Pommard 1933 (Chanson Pere et Fils)	1.75	1.00
73. Fleurie 1929 (Louis Latour)	1.75	1.00

CALIFORNIA WINES (S. S. Pierce Co.)

2. Gold Coast Sauternes	1.00	.60
4. Gold Coast Red Burgundy	1.00	.60
6. Gold Coast Sherry	1.00	.60
8. Gold Coast Port	1.00	.60
12. Gold Coast Muscatel	1.00	.60
14. Gold Coast Tokay	1.00	.60

CIGARETTES

Juleps "Mint Cooled"	.15
Virginia Blends, S. S. Pierce	.20
Melachrino, Cork Tip	.20
Philip Morris, Cork Tip	.25
Egyptian Dieties, Plain or Cork Tip	.25
Benson & Hedges, Virginia Rounds	.20
Marlboro	.20
Old Gold, Camels	.15
Chesterfields or Lucky Strikes	.15
Philip Morris, English Blend	.15
Raleigh, Plain & Tip	.15
Pall Malls	.15

FRESH FRUIT DRINKS

Pops Tingle	.25
Lemonade	.20
Soda Lemonade	.25
Claret Lemonade	.30
Epicure Grape Juice	.15
Pop Punch (non-alcoholic)	.25
Claret or Sauterne Punch	.35

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Poland Spring Water 7 oz.	.15
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GINGER ALE, ETC.

Poland Spring Golden or Pale Dry 7 oz.	.15
Poland Spring Pale Dry 12 oz.	.25
POP PUNCH served in pitchers	$1.00
Fresh Fruit Lemonade, in pitchers	$1.00
CLARET or SAUTERNE PUNCH served in pitchers	$1.25

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Swiss Cheese	.20
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Ham	.20
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Swiss Cheese sliced, per plate	.20

CHEESE AND CRACKERS

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CAKES AND APPETIZERS

Pretzels	.10
Cheese Wafers	.10
Brownies	.10
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Macaroons	.15
Fudge Cake	.10
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ICE CREAM

Vanilla	.20
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Chocolate	.20
Coffee	.20
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Pineapple Sundae	.20
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Thin Wintergreens	
Chocolate Almonds	
Bittersweets	
Cherry Cordials	
Almond Crunch	
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Hot Tea, Individual Pots	.2
Iced Coffee or Tea	.2

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hews ½ lb. tin	.40
nuts —½ lb. tin	.30
orted —¼ lb. box	.25
hews —¼ lb. box	.25
onds —¼ lb. box	.35
ans —¼ lb. box	.35
nuts —¼ lb. box	.15

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verland Panetellas		.10
verland Perfectos	15c. 2 for	.25
rmas del Casa Bankers	15c. 2 for	.25
Blason Belvedere		.20
nch Perfeccionados		.25
rtagas Belvedere		.25
linda Belvedere		.25
meo & Juliet Perfectos		.30

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‡La Corona Belvedere		.15
‡La Corona Perfectos	3 for	.50
‡La Corona Demi Tasse		.10
‡La Carolina Perfectos	3 for	.50
‡Bock Panatelas		.10
‡La Corona Jewels		.25

‡Clear Havana

BEER AND ALE

Croft Ale	.25
Ballantine Ale	.25
Pickwick Ale	.25
Hanley's Ale	.25
Narragansett	.25
Jacob Ruppert Ale	.25
Rheingold Scotch Ale	.25
Bass Ale Imported	.50
Guinness Stout Imported	.50
Pilsner	.50
Schlitz	.25
Budweiser	.25
Boylston Lager	.25
Jacob Ruppert Beer	.25
Rheingold Extra Dry Lager	.25

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TUESDAY, JUNE 28, 1938

Programme 53

CHARLES O'CONNELL, Guest Conductor

PROGRAMME

ENTRANCE OF THE GUESTS INTO THE WARTBURG from "Tannhäuser" — Wagner

SUITE OF DANCES:
- *Gigue — Bach
- **Passacaglia — Purcell
- *Minuet — Beethoven
- Waltz — Tchaikovsky
- Rhumba — McDonald

**CORDOBA, from the Suite "Iberia" — Albeniz

SONGS WITH ORCHESTRA:
- Prologue from "Pagliacci" — Leoncavallo
- The Lord's Prayer — Malotte

Soloist: JOSEPH PAUL SMITH, Baritone

OVERTURE, "The Russian Easter" — Rimsky-Korsakov

AVE MARIA — Arcadelt-McDonald

AMERICANA:
- Turkey in the Straw — Guion
- Fugato on a Well-known Theme — McBride
- *Pop Goes the Weasel
- Cakewalk — McDonald

*CLAIR DE LUNE — Debussy

ROMANCE IN D-FLAT — Sibelius

ENTRANCE OF THE GODS INTO VALHALLA from "Das Rheingold" — Wagner

*Indicates arrangement by Lucien Cailliet **Indicates arrangement by Charles O'Connell

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SIX CONCERTS

Series A

Thursday Evening, August 4, at 8.30

BACH	Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott"
BEETHOVEN	Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy CECILIA SOCIETY AND SOLOISTS

Saturday Evening, August 6, at 8.30

HAYDN	Symphony in E flat, No. 99 (B. & H. No. 3)
DEBUSSY	"La Mer," Three Symphonic Sketches
SIBELIUS	Symphony No. 1 in E minor, Op. 39

Sunday Afternoon, August 7, at 3.30

MOZART	"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
BRAHMS	Symphony in E minor, No. 4, Op. 98
COPLAND	Music for the Theatre
RAVEL	"Ma Mère l'Oye" ("Mother Goose")
RESPIGHI	Symphonic Poem, "The Pines of Rome"

Series B

Thursday Evening, August 11, at 8.30

WAGNER	"Die Walküre" Introduction to Act III, "The Ride of the Valkyries." Act III, Final Scene
WAGNER	Act III, "Siegfried" FOUR SOLOISTS

Saturday Evening, August 13, at 8.30

BEETHOVEN	Symphony No. 6, in F major, Op. 68, "Pastoral"
HADLEY	"Angelus" from the Symphony No. 3 in B minor, Op. 60
TCHAIKOVSKY	Symphony No. 6, in B minor, "Pathetic," Op. 74

Sunday Afternoon, August 14, at 3.30

SCHUMANN	Symphony in B-flat, No. 1, Op. 38
SIBELIUS	"Tapiola," Tone Poem
BRAHMS	Symphony No. 2 in D major, Op. 73

The postal authorities have imprinted on air mail letters of the Lenox district for Air Mail Week — May 15 to May 21 — the above reproduction. The artist's rendition here depicts the new building which Serge Koussevitzky will inaugurate on August 4th, with a performance of Beethoven's Ninth Symphony.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the Box Office, Symphony Hall.

OLIN DOWNES will lecture at the Berkshire Museum, Pittsfield, August 4, 6, 11 and 13, at 3 P.M.

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DRY SACK Sherry

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WEDNESDAY, JUNE 29, 1938 *Programme 54*

PROGRAMME

INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner
OVERTURE to "Russlan and Ludmilla" . . . . . Glinka
IRISH TUNE from County Derry . . . . . Arranged by Grainger
*SOVIET IRON WORKS . . . . . Mossolov

FARANDOLE from "L'Arlesienne" . . . . . Bizet
*WALTZ, "Wine, Woman, and Song" . . . . . Strauss
THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia . . . . Saint-Saëns
Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. Langendoen)
Finale

Pianos: Jesús María Sanromá—Leo Litwin

THIRD MOVEMENT from the "Pathetic" Symphony No. 6 . . . . Tchaikovsky
Allegro molto vivace

OLD KING COLE . . . . . Baynton-Power
*MARCH OF THE LITTLE LEAD SOLDIERS . . . . . Pierné
TREPAK, RUSSIAN DANCE, from the Ballet "Nutcracker" . . . Tchaikovsky

Steinway Pianos

*Pops Recording

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SEE PAGE 9.

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Fashions and Accessories

THURSDAY, JUNE 30, 1938

Programme 55

OLD TIMERS' NIGHT

PROGRAMME

MARCH, "Our Director" . . . . . Bigelow
GEMS from Gilbert and Sullivan . . . . . Arranged by Seredy
Pinafore—Iolanthe—The Gondoliers—The Mikado—The Pirates of Penzance
MOSQUITO PARADE . . . . . Whitney
SONGS OF THE OLD DAYS
"Ta-ra-ra Boom-de-ay"—"The Bowery"—"The Sidewalks of New York"—"Sweet Rosie O'Grady"—Daisy Bell"—("A Bicycle Built for Two")—"The Band Played On"—"After the Ball"—"A Hot Time in the Old Town Tonight"

A HUNT IN THE BLACK FOREST, Descriptive Episode . . . . . Voelker
The crowing of the rooster announces the dawn—Call of hunting horns to assemble—They sing the champagne song and drink—The cracking of whips and barking of hounds are heard—The fox is sighted—The capture is made
*PRAYER OF THANKSGIVING, Old Dutch Hymn . . . . . Valerius-Kremser
SONG FEST, Medley
"Pack Up Your Troubles"—"Smiles"—"Till We Meet Again"—"In the Shade of the Old Apple Tree"—"My Wild Irish Rose"—"Take Me Out To the Ball Game"—"Sweet Adeline"—"Put on Your Old Gray Bonnet"—"There is a Tavern in the Town"—"Maine Stein Song"—"Let Me Call You Sweetheart"

MARCH, Only One Vienna . . . . . Schrammel
STEIN SONG . . . . . Bullard
OLD-TIME FAVORITES
"Soldiers' Farewell"—"Listen to the Mocking Bird"—"The Old Oaken Bucket"—"Old Black Joe"—"When You and I were Young, Maggie"—"Tramp, Tramp, Tramp"—"Rocked in the Cradle of the Deep"—"Sweet and Low"—"Maryland, My Maryland"—"When Johnny Comes Marching Home"—"Auld Lang Syne"

*Pops Recording

FRIDAY, JULY 1, 1938

Programme 56

ARTHUR FIEDLER'S 500th POP CONCERT

PROGRAMME

MARCH, "Schechenyi Indulo" . . . . . Fahrbach
*OVERTURE to "Oberon" . . . . . Weber
COUNTRY GARDENS . . . . . Grainger
WALTZ OF THE FLOWERS from the Ballet "Nutcracker" . . . . Tchaikovsky

---

AUSTRIAN PEASANT DANCES . . . . . Schönherr
Wedding March (Hallstatt, 1800)—"Schuhplattler" (Tyrol)—"G'strampfter" (Salzburg)—"Sautanz" ("Hog Dance," Tyrol)—"Zwoaschritt" (Two Step, Styria)
*MEDITATION from "Thaïs" . . . . . Massenet
Violin solo: JULIUS THEODOROWICZ
*MARCHE SLAVE . . . . . Tchaikovsky

ESTUDIANTINA, Waltzes . . . . . Waldteufel
THE TOY TRUMPET . . . . . Scott
RUSSIAN SAILORS' DANCE, from "Red Poppy" . . . . . Glière

*Pops Recording

SATURDAY, JULY 2, 1938

Programme 57

CLOSING NIGHT

PROGRAMME

*MARCH, "Stars and Stripes Forever" . . . . . Sousa
OVERTURE to "The Marriage of Figaro" . . . . . Mozart
BARCAROLLE from "The Tales of Hoffmann" . . . . . Offenbach
SUITE, "Peer Gynt" . . . . . Grieg
Morning Mood — Anitra's Dance — In the Hall of the Troll King

---

OVERTURE to "The Barber of Seville" . . . . . Paisiello
PRELUDE to "Die Meistersinger von Nürnberg" . . . . . Wagner
*RHAPSODY IN BLUE . . . . . Gershwin
Soloist: JESÚS MARÍA SANROMÁ

---

*SIXTH HUNGARIAN DANCE . . . . . Brahms
*JEALOUSY, Gypsy Tango . . . . . Gade
*PRAYER OF THANKSGIVING, Old Dutch Hymn . . . . . Valerius-Kremser

* Pops Recording

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Chopin-Glazounov
Polonaise Militaire — A major
Conrad . . . . . Continental
deFalla . . . . . Ritual Fire Dance
Dvorak . . . . . Overture "Carnaval"
Elgar . . . . . Pomp and Circumstance
Gade . . . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin . . . . . Strike Up the Band
Guion (Arranged by)
Turkey in the Straw
Handel . . . . . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert . . . . . "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov . . . . . In the Village
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Lecuona . . Malagueña — Andalucia
Liadov . . . . . Music Box
Liszt . . . . . "Todtentanz" (Sanromá)
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Mendelssohn . . . . . Overture — "Midsummer Night's Dream"
Mendelssohn . . . . Wedding March — "Midsummer Night's Dream"
Mendelssohn . Scherzo from the Octet
Mossolov . . . . . Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierné . Entrance of the Little Fauns
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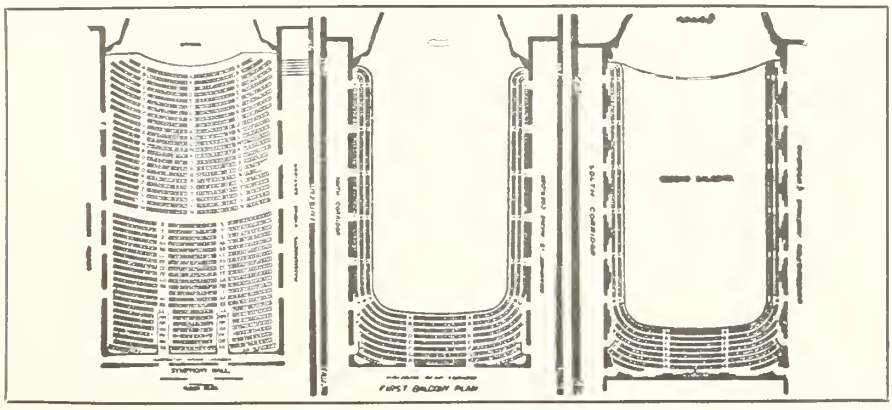

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Information about the Monday evening and Tuesday afternoon concerts, as well as about the twenty-four pairs of Friday afternoon and Saturday evening concerts, will be gladly given at the Subscription office, which is open every evening during the Pops Concerts as well as during the day. Season prices for the Monday and Tuesday series are $15, $12, $9 and $6. Payment is not due until next autumn.

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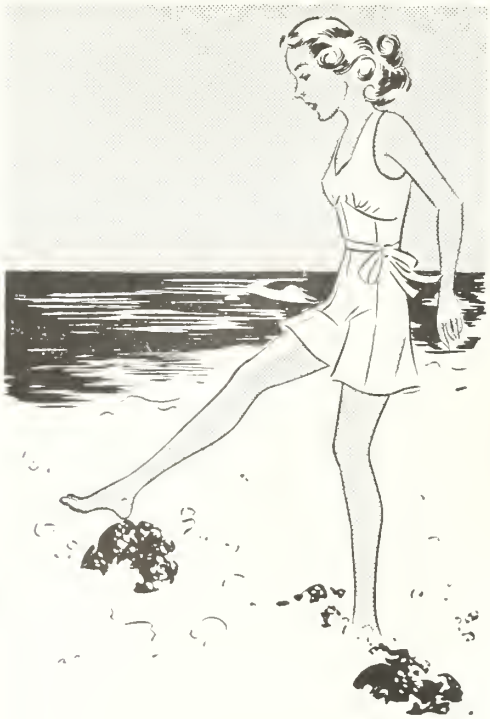

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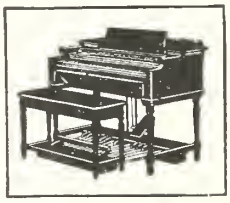

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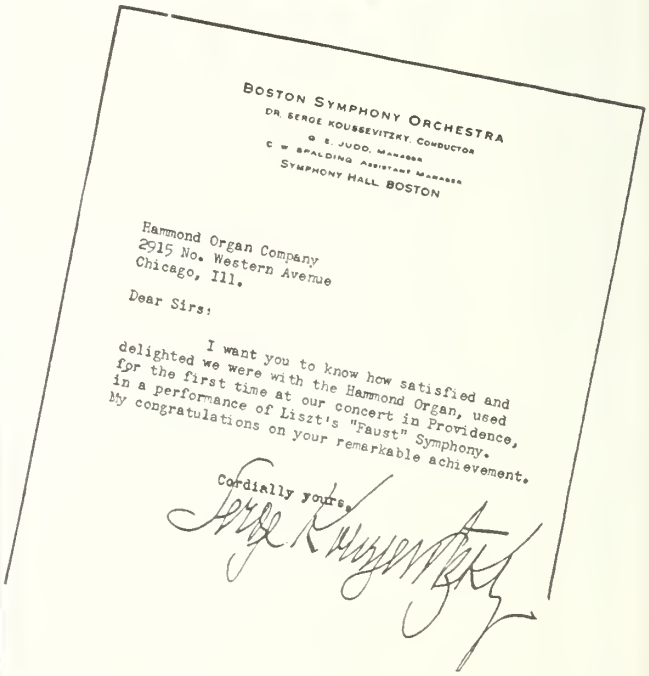

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Programme 52 — MONDAY, JUNE 27, 1938 — *Number 26*

AFRO-AMERICAN NIGHT PROGRAMME

WEDDING MARCH from "The Golden Cock" . . . . . Rimsky-Korsakov
(After the Poem of Pushkin)

*LARGO from "Xerxes" . . . . . Handel

BY THE POOL AT THE THIRD ROSSES . . . . . Burleigh

WILLIAM SEXTON, Tenor

BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

AFRO-AMERICAN SYMPHONY (Two movements) . . . . William Grant Still

I. Moderato assai II. Animato

BOLERO . . . . . Ravel

PIANO SOLO: Rhapsody
Pinwheels . . . . . Palmgren
Polonaise in E . . . . . Liszt

INA BRAITHWAITE

TWO NEGRO SPIRITUALS:
"Nobody Knows de Trouble I've Seen"
"Deep River" . . . . . Burleigh

Dance Interpretations by MILDRED DAVENPORT

BANJO . . . . . Gottschalk

*STRIKE UP THE BAND . . . . . Gershwin

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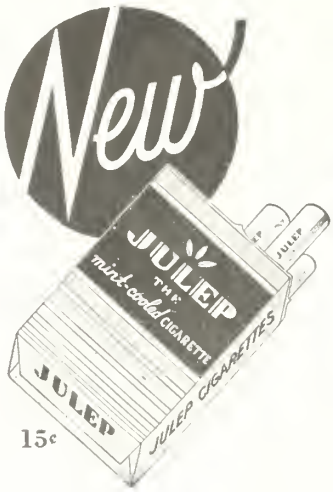

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Programme 53 — *Number 26*

TUESDAY, JUNE 28, 1938

HOLY CROSS NIGHT

CHARLES O'CONNELL, '22, Guest Conductor

PROGRAMME

ENTRANCE OF THE GUESTS INTO THE WARTBURG from "Tannhäuser" — Wagner

SUITE OF DANCES:
- *Gigue — Bach
- **Passacaglia — Purcell
- *Minuet — Beethoven
- Waltz — Tchaikovsky
- Rhumba — McDonald

**CORDOBA, from the Suite "Iberia" — Albeniz

SONGS WITH ORCHESTRA:
- Prologue from "Pagliacci" — Leoncavallo
- The Lord's Prayer — Malotte

Soloist: JOSEPH PAUL SMITH, Baritone

OVERTURE, "The Russian Easter" — Rimsky-Korsakov

AVE MARIA — Arcadelt-McDonald

AMERICANA:
- Turkey in the Straw — Guion
- Fugato on a Well-known Theme — McBride
- *Pop Goes the Weasel
- Cakewalk — McDonald

*CLAIR DE LUNE — Debussy

ROMANCE IN D-FLAT — Sibelius

ENTRANCE OF THE GODS INTO VALHALLA from "Das Rheingold" — Wagner

*Indicates arrangement by Lucien Cailliet — **Indicates arrangement by Charles O'Connell

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Programme 54 **WEDNESDAY, JUNE 29, 1938** *Number 26*

PROGRAMME

INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner
OVERTURE to "Russlan and Ludmilla" . . . . . Glinka
IRISH TUNE from County Derry . . . . . Arranged by Grainger
*SOVIET IRON WORKS . . . . . Mossolov

FARANDOLE from "L'Arlesienne" . . . . . Bizet
*WALTZ, "Wine, Woman, and Song" . . . . . Strauss
THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia . . . . . Saint-Saëns
Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. Langendoen)
Finale

Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

THIRD MOVEMENT from the "Pathetic" Symphony No. 6 . . . . . Tchaikovsky
Allegro molto vivace

OLD KING COLE . . . . . Baynton-Power
*MARCH OF THE LITTLE LEAD SOLDIERS . . . . . Pierné
TREPAK, RUSSIAN DANCE, from the Ballet "Nutcracker" . . . Tchaikovsky

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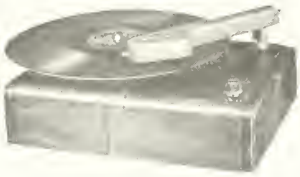

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40. **Ackerman Dry Royal (Sparkling Saumur)**—produced by an aristocrat, Baron Raymond de Luze, it, too, is an aristocrat among wines. So like extra dry or sec Champagne that few can distinguish a difference. A favorite at the Ritz Bar in Paris.
50. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From romantic Touraine in France, once the playground of kings.
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CLARETS (Dry)

1. **Bordeaux Superieur Rouge** (De Luze)—a ruby-red Claret of delicate, fresh flavor.
5. **Chateau Pontet Canet 1929**—a famous, mellow Claret.

RHINE WINES (White)

Rhine Wine and Seltzer—a favorite at Pops.

7. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
15. **Schloss Vollrads Cabinet 1935**—light, medium dryness. Grown and bottled at the vineyard.

MOSELLE WINES (White)

41. **Berncasteler 1935** (Langenbach)—clean, dry.
43. **Zeltinger Himmelreich 1935** (N. Fromm)—very pale, with a clean stony dryness.
45. **Sommerauer Schlossberg 1928**—light, strong, dry.

SHERRIES and PORTS

Pops No.

47. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
51. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
55. **Dry Sack** (Williams & Humbert)—Shakespeare was very partial to "Sherris-Sack" and it is the wine which occurs in his plays more than all others together.
59. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.
61. **Delicate Old White Port** (Cockburn Smithes)—exceptionally rich and full-flavored.

BORDEAUX WHITE WINES

25. **Graves Superieur 1929** (De Luze)—clean, dry, fresh, pale straw color. A favorite.
26. **Barsac Sauternes 1929** (De Luze)—a pale, golden, medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

63. **Chablis** (Louis Latour)—pale, gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.
65. **Grand Pouilly Latour 1928**—a cool, dry, pebbly wine.

BURGUNDY RED WINES

73. **Fleurie 1929** (Louis Latour)—a fresh, light Burgundy.

ITALIAN WINES (Red)

35. **Martini & Rossi Chianti**—renowned Tuscan wine from the house of Melini. A deep ruby red, dry wine.

ALSATIAN WINES (White)

31. **Clos des Templiers 1934, Riesling Reserve**—light, dry white wine, a marked success at the Hotel Ritz in Paris.

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CLARETS

1. Bordeaux Superieur Rouge (De Luze)	1.50	1.00
3. Bordeaux Rouge (Eschenauer)	1.50	1.00
5. Chateau Pontet Canet 1929	2.00	1.25

RHINE WINES

7. Liebfraumilch 1934 (Langenbach)	2.25	1.25
9. Rudesheimer 1934 (Langenbach)	2.25	1.25
11. Niersteiner 1935 (Langenbach)	1.75	1.00
13. Niersteiner (Guntrum)	2.00	1.25
15. Schloss Vollrads Cabinet 1935	2.50	

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17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929 (Eschenauer)	1.75	1.00
21. Haut Sauternes 1929 (Eschenauer)	1.75	1.00
23. Chateau Olivier Graves 1934 (Eschenauer)	1.50	1.00
25. Graves Superieur 1929 De Luze	1.50	1.00
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32. Brolio Chianti Red 8 oz. ¼ bottles	.50	
33. Bigi Orvieto Sweet or Dry straw flasks	1.50	.90
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70. G. H. Mumm's Extra Dry	5.75	3.25
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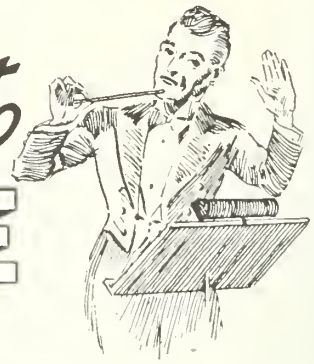

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THURSDAY, JUNE 30, 1938 *Programme 55*

OLD TIMERS' NIGHT

PROGRAMME

MARCH, "Our Director" . . . . . Bigelow

GEMS from Gilbert and Sullivan . . . . . Arranged by Seredy

Pinafore—Iolanthe—The Gondoliers—The Mikado—The Pirates of Penzance

MOSQUITO PARADE . . . . . Whitney

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"Ta-ra-ra Boom-de-ay"—"The Bowery"—"The Sidewalks of New York"—"Sweet Rosie O'Grady"—"Daisy Bell" ("A Bicycle Built for Two")—"The Band Played On"—"After the Ball" "A Hot Time in the Old Town Tonight"

A HUNT IN THE BLACK FOREST, Descriptive Episode . . . . . Voelker

The crowing of the rooster announces the dawn—Call of hunting horns to assemble—They sing the champagne song and drink—The cracking of whips and barking of hounds are heard—The fox is sighted—The capture is made

*PRAYER OF THANKSGIVING, Old Dutch Hymn . . . . . Valerius-Kremser

SONG FEST, Medley

"Pack Up Your Troubles"—"Smiles"—"Till We Meet Again"—"In the Shade of the Old Apple Tree"—"My Wild Irish Rose"—"Take Me Out To the Ball Game"—"Sweet Adeline"—"Put on Your Old Gray Bonnet"—"There is a Tavern in the Town"—"Maine Stein Song"—"Let Me Call You Sweetheart"

MARCH, Only One Vienna . . . . . Schrammel

STEIN SONG . . . . . Bullard

OLD-TIME FAVORITES

"Soldiers' Farewell"—"Listen to the Mocking Bird"—"The Old Oaken Bucket"—"Old Black Joe"—"When You and I were Young, Maggie"— "Tramp, Tramp, Tramp"—"Rocked in the Cradle of the Deep"—"Sweet and Low"—"Maryland, My Maryland"—"When Johnny Comes Marching Home"—"Auld Lang Syne"

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SIX CONCERTS

Series A

Thursday Evening, August 4, at 8.30

BACH	Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott"
BEETHOVEN	Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy CECILIA SOCIETY AND SOLOISTS

Saturday Evening, August 6, at 8.30

HAYDN	Symphony in E flat, No. 99 (B. & H. No. 3)
DEBUSSY	"La Mer," Three Symphonic Sketches
SIBELIUS	Symphony No. 1 in E minor, Op. 39

Sunday Afternoon, August 7, at 3.30

MOZART	"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
BRAHMS	Symphony in E minor, No. 4, Op. 98
COPLAND	Music for the Theatre
RAVEL	"Ma Mère l'Oye" ("Mother Goose")
RESPIGHI	Symphonic Poem, "The Pines of Rome"

Series B

Thursday Evening, August 11, at 8.30

WAGNER	"Die Walküre" Introduction to Act III, "The Ride of the Valkyries." Act III, Final Scene
WAGNER	Act III, "Siegfried" FOUR SOLOISTS

Saturday Evening, August 13, at 8.30

BEETHOVEN	Symphony No. 6, in F major, Op. 68, "Pastoral"
HADLEY	"Angelus" from the Symphony No. 3 in B minor, Op. 60
TCHAIKOVSKY	Symphony No. 6, in B minor, "Pathetic," Op. 74

Sunday Afternoon, August 14, at 3.30

SCHUMANN	Symphony in B-flat, No. 1, Op. 38
SIBELIUS	"Tapiola," Tone Poem
BRAHMS	Symphony No. 2 in D major, Op. 73

The postal authorities have imprinted on air mail letters of the Lenox district for Air Mail Week — May 15 to May 21 — the above reproduction. The artist's rendition here depicts the new building which Serge Koussevitzky will inaugurate on August 4th, with a performance of Beethoven's Ninth Symphony.

Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the Box Office, Symphony Hall.

OLIN DOWNES will lecture at the Berkshire Museum, Pittsfield, August 4, 6, 11 and 13, at 3 P.M.

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FRIDAY, JULY 1, 1938 *Programme 56*

ARTHUR FIEDLER'S 500th POP CONCERT

PROGRAMME

MARCH, "Schechenyi Indulo" . . . . . Fahrbach
*OVERTURE to "Oberon" . . . . . Weber
COUNTRY GARDENS . . . . . Grainger
WALTZ OF THE FLOWERS from the Ballet "Nutcracker" . . . . Tchaikovsky

---

AUSTRIAN PEASANT DANCES . . . . . Schönherr
Wedding March (Hallstatt, 1800) — "Schuhplattler" (Tyrol) — "G'strampfter" (Salzburg) — "Sautanz" ("Hog Dance." Tyrol) — "Zwoaschritt" (Two Step, Styria)
*MEDITATION from "Thaïs" . . . . . Massenet
Violin solo: JULIUS THEODOROWICZ
*MARCHE SLAVE . . . . . Tchaikovsky

ESTUDIANTINA, Waltzes . . . . . Waldteufel
THE TOY TRUMPET . . . . . Scott
RUSSIAN SAILORS' DANCE, from "Red Poppy" . . . . . Glière

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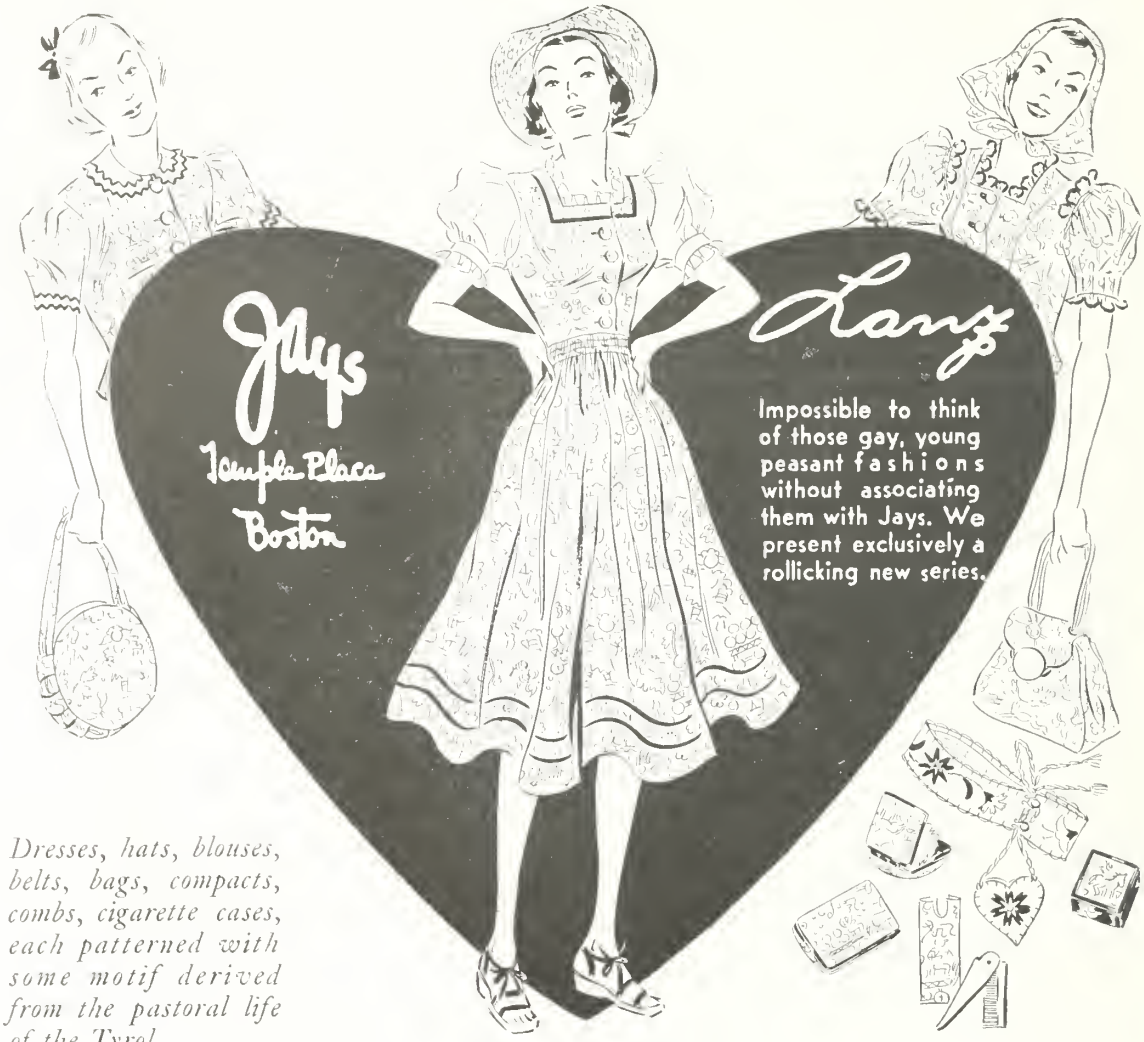

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SATURDAY, JULY 2, 1938 *Programme 57*

CLOSING NIGHT

PROGRAMME

*MARCH, "Stars and Stripes Forever" . . . . . Sousa
OVERTURE to "The Marriage of Figaro" . . . . . Mozart
BARCAROLLE from "The Tales of Hoffmann" . . . . . Offenbach
SUITE, "Peer Gynt" . . . . . Grieg
Morning Mood Anitra's Dance In the Hall of the Troll King

OVERTURE to "The Barber of Seville" . . . . . Paisiello
PRELUDE to "Die Meistersinger von Nürnberg" . . . . . Wagner
*RHAPSODY IN BLUE . . . . . Gershwin
Soloist: JESÚS MARÍA SANROMÁ

---

*SIXTH HUNGARIAN DANCE . . . . . Brahms
*JEALOUSY, Gypsy Tango . . . . . Gade
*PRAYER OF THANKSGIVING, Old Dutch Hymn . . . . . Valerius-Kremser

*Pops Recording STEINWAY PIANO

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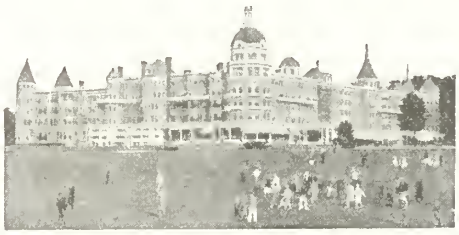

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Brahms . Hungarian Dance No. 5
Brahms . . Hungarian Dance No. 6
Chabrier . . "España" Rhapsody
Chopin-Glazounov
Polonaise Militaire — A major
Conrad . . . . . Continental
deFalla . . . Ritual Fire Dance
Dvorak . . Overture "Carnaval"
Elgar . Pomp and Circumstance
Gade . . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin Strike Up the Band
Guion (Arranged by)
Turkey in the Straw
Handel . . . . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov In the Village
Ketelby . . "Persian Market"
Lecuona Malagueña — Andalucia
Liadov . . . Music Box
Liszt "Todtentanz" (Sanromá)
MacDowell
Piano Concerto No. 2 (Sanromá)
Mascagni . . . . Intermezzo —
"Cavalleria Rusticana"
Massenet. Meditation from "Thaïs"
McBride . . . . . Fugato
Meudelssohn . . . . Overture —
"Midsummer Night's Dream"
Mendelssohn Wedding March —
"Midsummer Night's Dream"
Mendelssohn. Scherzo from the Octet
Mossolov . . . Soviet Iron Foundry
Pierné March of Little Lead Soldiers
Pierné Entrance of the Little Fauns
Pochon Drink to Me Only (strings)
Ponchielli Dance of the Hours —
"La Gioconda"
Rachmaninoff Prelude in G minor
Rachmaninoff Prelude in C♯ minor
Rimsky-Korsakov Song of India
Rimsky-Korsakov. Caprice Espagnol
Rubinstein . . . . Rêve Angelique
Schubert . . . . Marche Militaire
Sousa Stars and Stripes Forever
Sousa . . . Semper Fidelis March
Strauss . . . Album of 5 Waltzes
"Wine, Woman, and Song"
"Vienna Blood"
"Artists' Life"
"Emperor"
"Voices of Spring"
Strauss . . . Donner und Blitzen
Strauss . . . "Citronen" Waltz
Suppé, von
Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky. . Marche Slave
Thomas "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi . . . Grand March — "Aida"
Verdi Ballet Suite — "Aida"
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Weber "Oberon," Overture
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Wolf-Ferrari
Dance of the Camorristi
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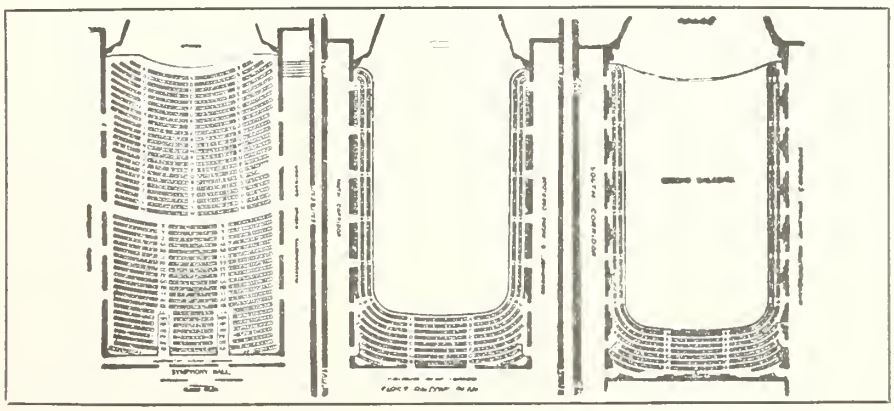
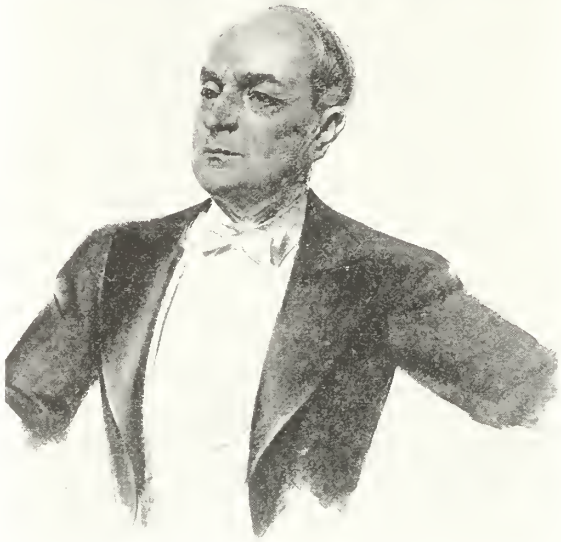


Monthly Programmes of Great Music



(*After the drawing of Alexandre Iacovleff*)

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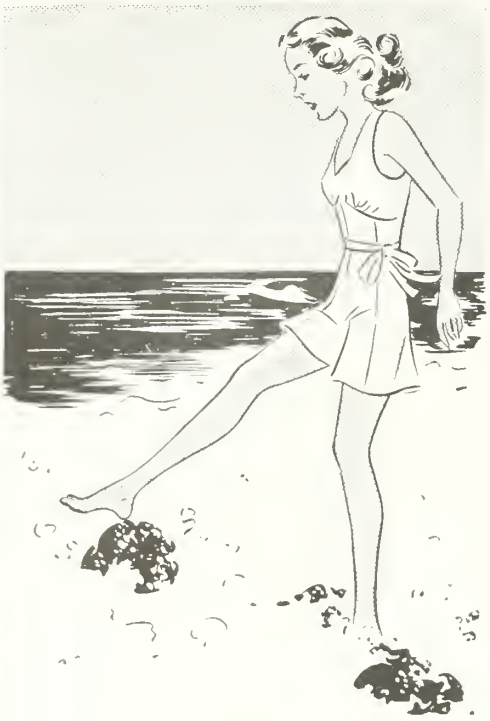

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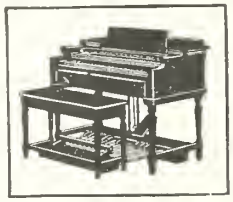

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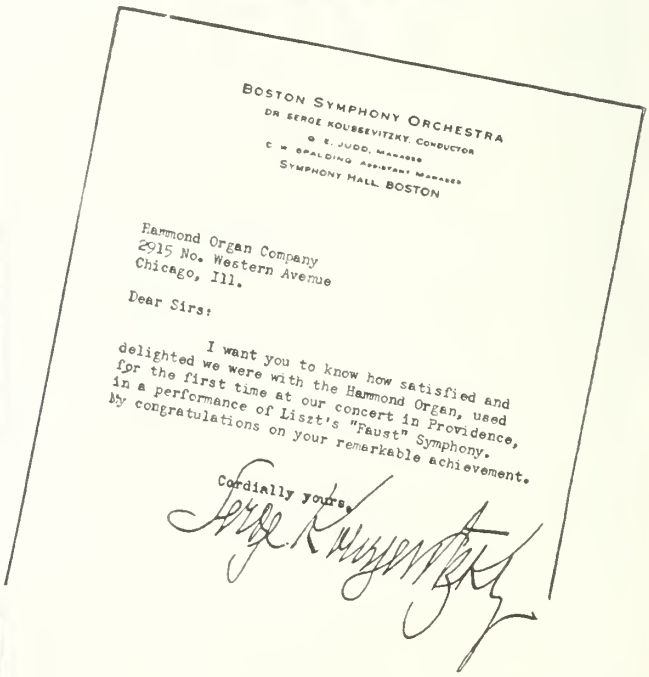

BOSTON SYMPHONY ORCHESTRA
DR SERGE KOUSSEVITZKY, CONDUCTOR
G. E. JUDD, MANAGER
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SYMPHONY HALL, BOSTON

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Programme 55 — *Number 27*

THURSDAY, JUNE 30, 1938

OLD TIMERS' NIGHT

PROGRAMME

MARCH, "Our Director" . . . . . Bigelow

GEMS from Gilbert and Sullivan . . . . . Arranged by Seredy

Pinafore—Iolanthe—The Gondoliers—The Mikado—The Pirates of Penzance

MOSQUITO PARADE . . . . . Whitney

SONGS OF THE OLD DAYS

"Ta-ra-ra Boom-de-ay"—"The Bowery"—"The Sidewalks of New York"—"Sweet Rosie O'Grady"—"Daisy Bell" ("A Bicycle Built for Two")—"The Band Played On"—"After the Ball"—"A Hot Time in the Old Town Tonight"

A HUNT IN THE BLACK FOREST, Descriptive Episode . . . . . Voelker

The crowing of the rooster announces the dawn—Call of hunting horns to assemble—They sing the champagne song and drink—The cracking of whips and barking of hounds are heard—The fox is sighted—The capture is made

*PRAYER OF THANKSGIVING, Old Dutch Hymn . . . . . Valerius-Kremser

SONG FEST, Medley

"Pack Up Your Troubles"—"Smiles"—"Till We Meet Again"—"In the Shade of the Old Apple Tree"—"My Wild Irish Rose"—"Take Me Out To the Ball Game"—"Sweet Adeline"—"Put on Your Old Gray Bonnet"—"There is a Tavern in the Town"—"Maine Stein Song"—"Let Me Call You Sweetheart"

MARCH, Only One Vienna . . . . . Schrammel

STEIN SONG . . . . . Bullard

OLD-TIME FAVORITES

"Soldiers' Farewell"—"Listen to the Mocking Bird"—"The Old Oaken Bucket"—"Old Black Joe"—"When You and I were Young, Maggie"— "Tramp, Tramp, Tramp"—"Rocked in the Cradle of the Deep"—"Sweet and Low"—"Maryland, My Maryland"—"When Johnny Comes Marching Home"—"Auld Lang Syne"

*Pops Recording

ARTHUR FIEDLER'S 500th POP CONCERT . . . . . Friday, July 1

CLOSING NIGHT . . . . . Saturday, July 2

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ANHEUSER-BUSCH
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MINT COOLED

JULEP

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ARTHUR FIEDLER Smokes Juleps

Programme 56 — FRIDAY, JULY 1, 1938 — *Number 27*

ARTHUR FIEDLER'S 500th POP CONCERT

PROGRAMME

MARCH, "Schechenyi Indulo" . . . . . Fahrbach
*OVERTURE to "Oberon" . . . . . Weber
COUNTRY GARDENS . . . . . Grainger
WALTZ OF THE FLOWERS from the Ballet "Nutcracker" . . . . Tchaikovsky

---

AUSTRIAN PEASANT DANCES . . . . . Schönherr
Wedding March (Hallstatt, 1800) — "Schuhplattler" (Tyrol) — "G'strampfter" (Salzburg) — "Sautanz" ("Hog Dance," Tyrol) — "Zwoaschritt" (Two Step, Styria)
*MEDITATION from "Thaïs" . . . . . Massenet
Violin solo: JULIUS THEODOROWICZ
*MARCHE SLAVE . . . . . Tchaikovsky

ESTUDIANTINA, Waltzes . . . . . Waldteufel
THE TOY TRUMPET . . . . . Scott
RUSSIAN SAILORS' DANCE, from "Red Poppy" . . . . . Glière

*Pops Recording

CLOSING NIGHT . . . . . Saturday, July 2

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Advanced Harmony	Sight Singing	Orchestral Instruments I
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Masterpieces of Recent and Contemporary Music Nursery School and Kindergarten Music
Production of Light Opera by School and Adult Choral Groups

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Programme 57 **SATURDAY, JULY 2, 1938** *Number 27*

CLOSING NIGHT

PROGRAMME

*MARCH, "Stars and Stripes Forever" . . . . . Sousa
OVERTURE to "The Marriage of Figaro" . . . . . Mozart
BARCAROLLE from "The Tales of Hoffmann" . . . . . Offenbach
SUITE, "Peer Gynt" . . . . . Grieg
Morning Mood Anitra's Dance In the Hall of the Troll King

OVERTURE to "The Barber of Seville" . . . . . Paisiello
PRELUDE to "Die Meistersinger von Nürnberg" . . . . . Wagner
*RHAPSODY IN BLUE . . . . . Gershwin
Soloist: JESÚS MARÍA SANROMÁ

---

*SIXTH HUNGARIAN DANCE . . . . . Brahms
*JEALOUSY, Gypsy Tango . . . . . Gade
*PRAYER OF THANKSGIVING, Old Dutch Hymn . . . . . Valerius-Kremser

*Pops Recording STEINWAY PIANO

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10. **Veuve Clicquot Yellow Label Champagne**—in 1777 Madame Veuve Clicquot founded the house that still bears her name.
20. **Bollinger Brut Champagne 1929**—during the past four years Boston has joined London, the world's most discriminating market, in acclaiming Bollinger. The Brut wines shipped by this house have few if any peers among dry Champagnes. The '29 is saturated with grape-ripeness and in addition it has the famous Bollinger breeding. A remarkable Champagne.
30. **Moet & Chandon Brut Cuvee AA**—Moet & Chandon have shipped fine Champagnes since 1743—nearly two hundred years.
40. **Ackerman Dry Royal (Sparkling Saumur)**—produced by an aristocrat, Baron Raymond de Luze, it, too, is an aristocrat among wines. So like extra dry or sec Champagne that few can distinguish a difference. A favorite at the Ritz Bar in Paris.
50. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From romantic Touraine in France, once the playground of kings.
70. **G. H. Mumm's Extra Dry Champagne.**
80. **Great Western Domestic**—the outstanding American Champagne.
90. **Champagne Cocktail for two** (Bollinger Extra Dry)—Bollinger is the Champagne of prestige and distinction.

CLARETS (Dry)

1. **Bordeaux Superieur Rouge** (De Luze)—a ruby-red Claret of delicate, fresh flavor.
5. **Chateau Pontet Canet 1929**—a famous, mellow Claret.

RHINE WINES (White)

Rhine Wine and Seltzer—a favorite at Pops.

7. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
15. **Schloss Vollrads Cabinet 1935**—light, medium dryness. Grown and bottled at the vineyard.

MOSELLE WINES (White)

41. **Berncasteler 1935** (Langenbach)—clean, dry.
43. **Zeltinger Himmelreich 1935** (N. Fromm)—very pale, with a clean stony dryness.
45. **Sommerauer Schlossberg 1928**—light, strong, dry.

SHERRIES and PORTS

Pops No.

47. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
51. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
55. **Dry Sack** (Williams & Humbert)—Shakespeare was very partial to "Sherris-Sack" and it is the wine which occurs in his plays more than all others together.
59. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.
61. **Delicate Old White Port** (Cockburn Smithes)—exceptionally rich and full-flavored.

BORDEAUX WHITE WINES

25. **Graves Superieur 1929** (De Luze)—clean, dry, fresh, pale straw color. A favorite.
26. **Barsac Sauternes 1929** (De Luze)—a pale, golden, medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

63. **Chablis** (Louis Latour)—pale, gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.
65. **Grand Pouilly Latour 1928**—a cool, dry, pebbly wine.

BURGUNDY RED WINES

73. **Fleurie 1929** (Louis Latour)—a fresh, light Burgundy.

ITALIAN WINES (Red)

35. **Martini & Rossi Chianti**—renowned Tuscan wine from the house of Melini. A deep ruby red, dry wine.

ALSATIAN WINES (White)

31. **Clos des Templiers 1934, Riesling Reserve**—light, dry white wine, a marked success at the Hotel Ritz in Paris.

DOMESTIC WINES

2, 4, 6, 8, 12, 14. **Gold Coast**—wines of selected quality.

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CHAMPAGNES AND SPARKLING WINES

	Bot.	½ Bot.
10. Veuve Clicquot Yellow Label	5.75	3.25
20. Bollinger Brut 1929	5.75	3.25
30. Moet Chandon Brut Cuvee AA	4.50	
40. Ackerman Dry Royal	3.25	1.75
50. Vouvray Monopole 1928	3.25	1.75

CLARETS

1. Bordeaux Superieur Rouge (De Luze)	1.50	1.00
3. Bordeaux Rouge (Eschenauer)	1.50	1.00
5. Chateau Pontet Canet 1929	2.00	1.25

RHINE WINES

7. Liebfraumilch 1934 (Langenbach)	2.25	1.25
9. Rudesheimer 1934 (Langenbach)	2.25	1.25
11. Niersteiner 1935 (Langenbach)	1.75	1.00
13. Niersteiner (Guntrum)	2.00	1.25
15. Schloss Vollrads Cabinet 1935	2.50	

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929 (Eschenauer)	1.75	1.00
21. Haut Sauternes 1929 (Eschenauer)	1.75	1.00
23. Chateau Olivier Graves 1934 (Eschenauer)	1.50	1.00
25. Graves Superieur 1929 De Luze	1.50	1.00
26. Barsac 1929 De Luze	2.25	1.25

ITALIAN

27. Pastene Sparkling Moscato (White Semi-Sweet)	1.90	1.00
29. Pastene Sparkling Gragnano (Red Dry)	1.90	
31. Brolio Chianti Red	1.25	.75
32. Brolio Chianti Red 8 oz. ¼ bottles	.50	
33. Bigi Orvieto Sweet or Dry straw flasks	1.50	.90
35. M. & R. Chianti 1929	1.25	.75

	Bot.	½ Bot.
60. Chanson Sparkling Burgundy 1926	3.50	2.00
70. G. H. Mumm's Extra Dry	5.75	3.25
80. Great Western Extra Dry	2.75	1.50
90. CHAMPAGNE COCKTAIL for two	1.50	

ALSATIAN

37. Clos des Templiers 1934	1.75	1.00
39. Riesling 1930 (Willm)	1.75	1.00

MOSELLE

41. Berncasteler 1935 (Langenbach)	2.25	1.25
43. Zeltinger Himmelreich 1935 (N. Fromm & Co.)	2.25	1.25
45. Somerauer Schlossberg 1928	2.25	

SHERRIES

	Bot.	Glass
47. Generoso (Medium & Sweet) (Duff Gordon)	2.00	.25
49. Oloroso (Rich & Sweet) (Duff Gordon)	3.25	.35
51. Amontillado (Pale & Dry) (Duff Gordon)	2.75	.30
53. Maduro (Williams & Humbert)	2.25	.25
55. Dry Sack (Williams & Humbert)	3.50	.40

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57. Game Bird Dry Tawny (Robertson's)	2.25	.25
59. Ruddy (Cockburn & Smithes)	1.75	.25
61. Delicate Old White (Cockburn & Smithes)	3.50	.40

BURGUNDY WHITE

	Bot.	½ Bot.
63. Chablis (Louis Latour)	1.50.	.85
65. Grand Pouilly (Louis Latour)	1.75	1.00
67. Meursault 1926 (Chanson Père et Fils)	2.25	1.25

BURGUNDY RED

69. Macon 1926 (Chanson Pere et Fils)	1.75	1.00
71. Pommard 1933 (Chanson Pere et Fils)	1.75	1.00
73. Fleurie 1929 (Louis Latour)	1.75	1.00

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2. Gold Coast Sauternes	1.00	.60
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8. Gold Coast Port	1.00	.60
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14. Gold Coast Tokay	1.00	.60

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**Overland Perfectos	15c. 2 for	.25
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‡Bock Panatelas		.10
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Jacob Ruppert Beer	.25
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YALE GIVES SERGE KOUSSEVITZKY HONORARY DEGREE

Serge Koussevitzky received the degree of Doctor of Music from Yale University at the commencement exercises in New Haven on June 22 last. Professor William Lyon Phelps, the university orator, in making the citation, said in part:

"Born and married in Russia, a graduate of the Moscow Conservatory, professor at the Conservatory of Moscow and soloist (on the double-bass) of the Imperial Theatre Orchestra. In 1910 he founded and directed until 1918 the Koussevitzky Symphony Orchestra, making extensive tours in the empire, including three journeys on the Volga River. In 1920 he founded the Concerts Koussevitzky in Paris and also conducted orchestras in England, Germany, France and Spain. In 1909 he founded 'Musical Editions' for Russian composers. He was twice decorated by the Czar and is an officer of the Legion of Honor in France. Since September, 1924, he has been the conductor of the

(Continued on page 15)

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SIX CONCERTS

Series A

Thursday Evening, August 4, at 8.30

BACH	Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott"
BEETHOVEN	Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy CECILIA SOCIETY AND SOLOISTS

Saturday Evening, August 6, at 8.30

HAYDN	Symphony in E flat, No. 99 (B. & H. No. 3)
DEBUSSY	"La Mer," Three Symphonic Sketches
SIBELIUS	Symphony No. 1 in E minor, Op. 39

Sunday Afternoon, August 7, at 3.30

MOZART	"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
BRAHMS	Symphony in E minor, No. 4, Op. 98
COPLAND	Music for the Theatre
RAVEL	"Ma Mère l'Oye" ("Mother Goose")
RESPIGHI	Symphonic Poem, "The Pines of Rome"

Series B

Thursday Evening, August 11, at 8.30

WAGNER	"Die Walküre" Introduction to Act III, "The Ride of the Valkyries." Act III, Final Scene
WAGNER	Act III, "Siegfried" FOUR SOLOISTS

Saturday Evening, August 13, at 8.30

BEETHOVEN	Symphony No. 6, in F major, Op. 68, "Pastoral"
HADLEY	"Angelus" from the Symphony No. 3 in B minor, Op. 60
TCHAIKOVSKY	Symphony No. 6, in B minor, "Pathetic," Op. 74

Sunday Afternoon, August 14, at 3.30

SCHUMANN	Symphony in B-flat, No. 1, Op. 38
SIBELIUS	"Tapiola," Tone Poem
BRAHMS	Symphony No. 2 in D major, Op. 73

The postal authorities have imprinted on air mail letters of the Lenox district for Air Mail Week — May 15 to May 21 — the above reproduction. The artist's rendition here depicts the new building which Serge Koussevitzky will inaugurate on August 4th, with a performance of Beethoven's Ninth Symphony.

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Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. Application blanks may be obtained at the Box Office, Symphony Hall.

OLIN DOWNES will lecture at the Berkshire Museum, Pittsfield, August 4, 6, 11 and 13, at 3 P.M.

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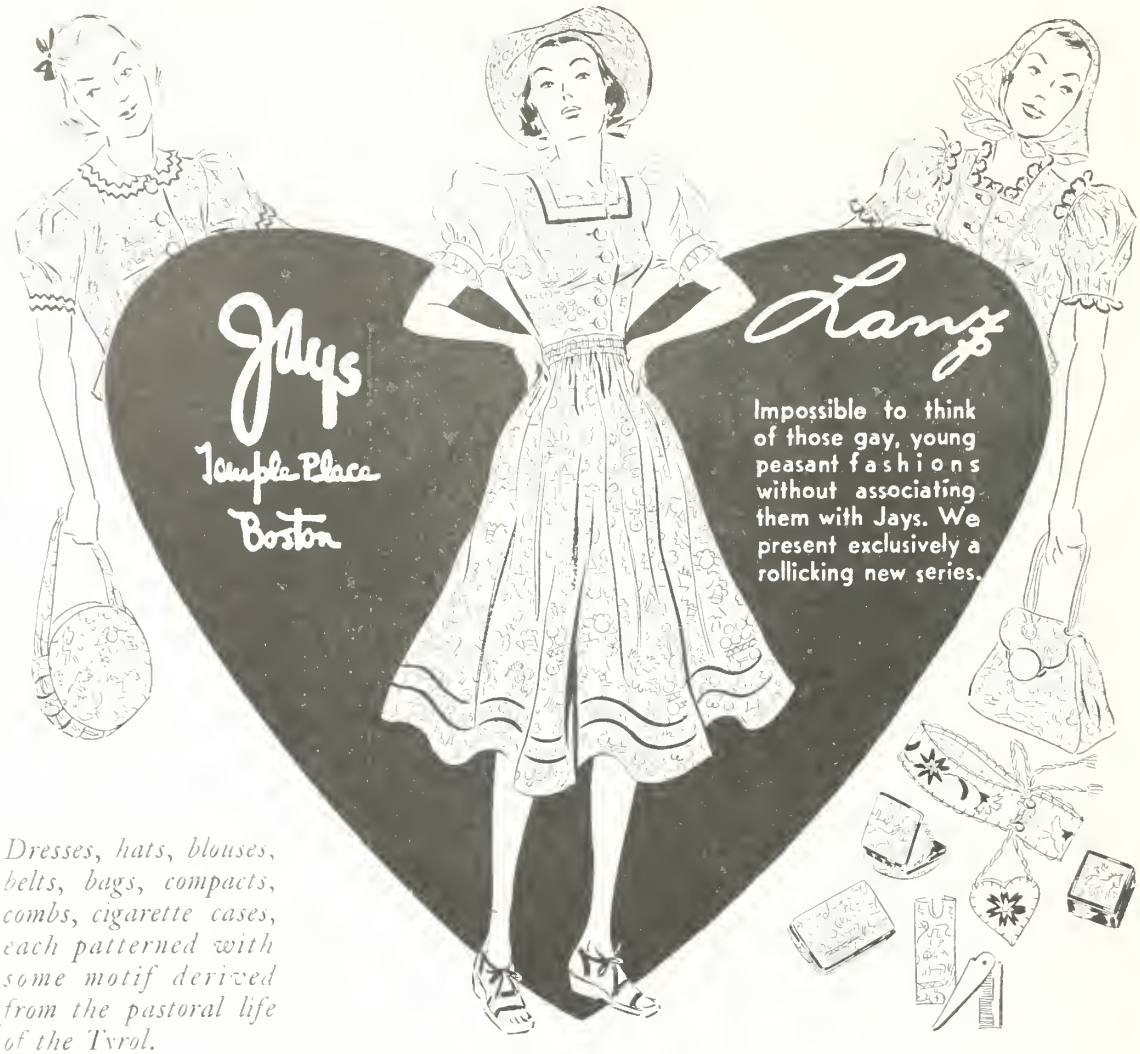

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Brahms . . . Hungarian Dance No. 6
Chabrier . . . . . "España" Rhapsody
Chopin-Glazounov
Polonaise Militaire — A major
Conrad . . . . . Continental
deFalla . . . . . Ritual Fire Dance
Dvorak . . . Overture "Carnaval"
Elgar . . . . Pomp and Circumstance
Gade . . . . . "Jealousy," Tango
Gershwin
Rhapsody in Blue (Sanromá)
Gershwin . . . Strike Up the Band
Guion (Arranged by)
Turkey in the Straw
Handel . . . . Largo from "Xerxes"
Herbert
"Dagger Dance" from "Natoma"
Ibert . . . . . "Divertissement"
Ippolitov-Ivanov
Procession of the Sardar
Ippolitov-Ivanov . . . . . In the Village
Ketelby . . . . . "Persian Market"
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Liadov . . . . . Music Box
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MacDowell
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Mascagni . . . . . Intermezzo —
"Cavalleria Rusticana"
Massenet . . Meditation from "Thaïs"
McBride . . . . . Fugato
Meudelssohn . . . . . Overture —
"Midsummer Night's Dream"
Mendelssohn . . . . Wedding March —
"Midsummer Night's Dream"
Mendelssohn . Scherzo from the Octet
Mossolov . . . . . Soviet Iron Foundry
Pierné . March of Little Lead Soldiers
Pierné . Entrance of the Little Fauns
Pochon Drink to Me Only (strings)
Ponchielli . . . Dance of the Hours —
"La Gioconda"
Rachmaninoff . . Prelude in G minor
Rachmaninoff . . Prelude in C♯ minor
Rimsky-Korsakov . . . Song of India
Rimsky-Korsakov . Caprice Espagnol
Rubinstein . . . . . Rêve Angelique
Schubert . . . . . Marche Militaire
Sousa . . Stars and Stripes Forever
Sousa . . Semper Fidelis March
Strauss . . . . . Album of 5 Waltzes
"Wine, Woman, and Song"
"Vienna Blood"
"Artists' Life"
"Emperor"
"Voices of Spring"
Strauss . . . . . Donner und Blitzen
Strauss . . . . . "Citronen" Waltz
Suppé, von
Poet and Peasant Overture
Tchaikovsky
Waltz from "Sleeping Beauty"
Tchaikovsky . . . . . Marche Slave
Thomas . . . . . "Mignon" Overture
Valerius-Kremser
Prayer of Thanksgiving
Verdi . . . . . Grand March — "Aida"
Verdi . . . . Ballet Suite — "Aida"
Weber . . "Der Freischütz," Overture
Weber . . . . . "Oberon," Overture
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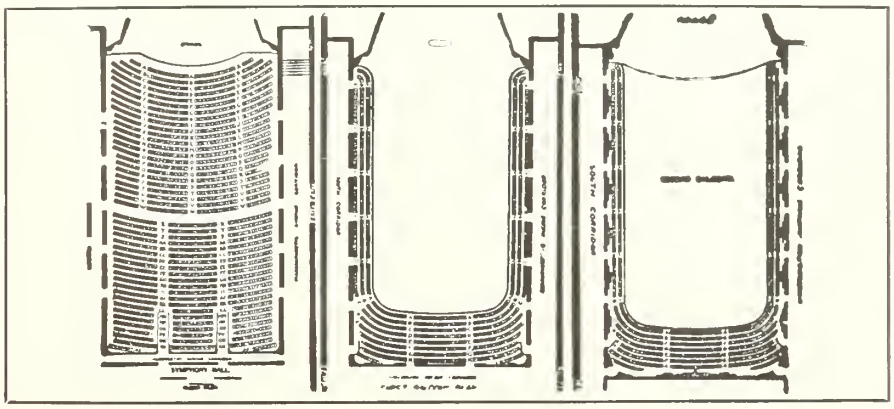

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(*After the drawing of Alexandre Iacovleff*)

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In six pairs of Monday evening and Tuesday afternoon concerts, Serge Koussevitzky and the Boston Symphony Orchestra traverse a world of music. It has been Dr. Koussevitzky's custom to concentrate within the shorter series the established masterworks of the orchestral repertory, both of the past and of our own time. No finer introduction to symphonic music can be imagined.

Information about the Monday evening and Tuesday afternoon concerts, as well as about the twenty-four pairs of Friday afternoon and Saturday evening concerts, will be gladly given at the Subscription office, which is open every evening during the Pops Concerts as well as during the day. Season prices for the Monday and Tuesday series are $15, $12, $9 and $6. Payment is not due until next autumn.